

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3896.

SATURDAY, JUNE 28, 1902.



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*The Roll-Call of Westminster Abbey.* By Mrs. A. Murray Smith. (Smith, Elder & Co.) 'THE ROLL-CALL OF WESTMINSTER ABBEY' is the happy title of a well-conceived and, on the whole, well-executed book, wherein much pleasantly written information with respect to those buried in the Abbey is divided into well-defined groups. The volume opens with a prologue, termed 'A Vision of the Mighty Dead,' which might with advantage have been omitted, as it is somewhat fantastic in conception and deceptive in its history. Seated at midnight on the last day of December, 1900, in the blackness of the Confessor's Chapel, while the nineteenth century melted imperceptibly into the twentieth, the writer "seemed to hear the roll-call of the mighty and illustrious dead, of the forgotten dead also, echoing from aisle to aisle, from arch to arch." Group after group of the visionary dead passed before the dreamer's eyes: Henry III. and his warlike son Edward, and other kings, such as the feeble but pious Henry VI., the sisters Mary and Elizabeth, and their precocious boy-brother Edward VI.; the grim figure of Oliver Cromwell, sheltering his shrinking daughter Elizabeth Claypole; Handel, Sir Isaac Newton, and Sir Walter Scott; the men of the sword, and the men of the sea; poets, from Chaucer and Spenser to Browning and Tennyson; novelists, historians, and men of letters; and men of science, philanthropists, divines, and statesmen.

The fault of this well-worded summary is that it tends to perpetuate, in common with the whole of the book, the popular error as to the great Abbey having been for centuries the special resting-place of the mighty dead. It is not a little remarkable to note how, throughout this prolonged vision during the opening hours of the twentieth century, the commonplace ghosts,

or those of evil and strange repute, who form the majority of those associated with the Abbey, kept so conveniently out of sight of Mrs. Murray Smith; for the roll-call of that night was exceedingly select. The natural children of Charles II., who, by a strange irony, were buried on the very spot whence Cromwell's body had been ejected, did not appear any more than a coarse group of actresses of the Restoration period. Viscount Castlereagh, branded by Shelley in the 'Mask of Anarchy,' who died by his own hand and was buried in the Abbey in 1822, as a mark of honour, whilst the populace of London howled outside, sent no shade to represent him. Nor did the host of ordinary folk who year after year obtained interment or monuments, or both, in the Abbey, either by living in the old precincts and being connected with the establishment, or by payment of the heavy fees demanded by the Dean and Chapter, send a single representative to this gathering of the spirits of the past.

It would have been well if the true origin of interments in the Abbey and their gradual development had been clearly set forth in these pages, in however brief a fashion, together with some account of the irregular and fitful nature of this honour. Instead of this, however, the very opening paragraph makes use of the deceptive phrase "England's great Valhalla." Originally built as a royal chapel, in immediate connexion with the palace of "the last of English kings who reigned as heirs male of the race of Alfred," Westminster Abbey (to give it the usual colloquial name) fulfilled from the first a twofold purpose—namely, that of a royal chapel on a grand scale and of the conventional church of a great monastery. One of the chief objects, too, of the Confessor in erecting this stately fabric was to provide a suitable resting-place for his own remains. Here he was buried near the high altar on the morrow of the Epiphany, 1066, and eight years later his widow was buried by his side. The Confessor was canonized in 1163, and Henry III., to do honour to the popular sentiment, rebuilt the abbey church and provided a beautiful shrine. Here, in an inner ring around the shrine, were laid to rest Edward I., Edward III., and Richard II., each with his respective queen, as well as Henry V. Henry VII. demolished the Lady Chapel, and erected in its place the grand Tudor building that covers his elaborate tomb. The abbots and certain members of the chapter, as well as a select number of prominent friends of royalty, meanwhile gained interment in the Abbey. Chaucer, the beginning of "Poets' Corner," was buried there in 1400, not wholly on account of any literary merits, but probably for the much more prosaic reason that he was Clerk of the Royal Works.

After the dissolution of the Benedictine monastery, the abbey church was constituted a royal peculiar by Elizabeth under its existing title of "The Collegiate Church of St. Peter." In Elizabethan days the number of intramural burials enormously increased. The numerous chapels were speedily utilized as mere receptacles for great tombs and rampant memorials in

self-assertive postures. Four cumbersome monuments of great ladies of the Court, not all of the most savoury memory, were actually erected on the very sites of the altars of the chapels wherein they were severally entombed. Any degree of connexion with royalty or special service to the throne constituted the chief claim to Abbey burial during this long reign. It was reserved, however, for the Commonwealth period to bring out the idea of any connexion of the Abbey with national greatness. When Admiral Blake died at the entrance of Plymouth Sound, returning from his latest victories over the Spaniards, it was by Cromwell's express commands that he was buried with all solemnity at the public charge in Henry VIII.'s Chapel. This was followed by the Westminster burial of other distinguished men, and though at the Restoration these bodies were flung out with ignominy, the precedent had been established, and their places were taken by such friends of the monarchy as Monk, Duke of Albemarle, and Montague, Earl of Sandwich.

From that time onwards those who have distinguished themselves in the nation's service as men of letters and of science, as well as men of action, have occasionally been honoured by interment in the Abbey, and with somewhat greater frequency by the erection of cenotaphs, busts, or tablets in the same place. Nevertheless such action has been far more fitful and exceptional than is usually supposed, and it is only of recent years that the distinguished men have not been completely swamped by those of utter insignificance or mediocrity. When the Royal Commission on Westminster Abbey was sitting in 1890 the present Dean, who gave most lucid and interesting evidence, testified that during the nine years that he had held office there had been eight burials in the Abbey. Two of these were members of the Percy—or rather Smithson—family, who had successfully maintained a claim to a vault under the chapel of St. Nicholas; and the remaining six—buried there on supposed national grounds—were G. E. Street, Charles Darwin, William Spottiswoode, Archbishop Trench, Browning, and Tennyson. It is more than doubtful if all these six names would be included in a list of, say, twenty-five national worthies who died in that decade written down by any Englishman of general culture. It is always well to correct popular delusions, and if people imagine that most of England's national heroes or men of genuine mark have had interment, or even monuments, at Westminster, they will soon be cured by going through any popular calendar, such as that of 'Whitaker's Almanack,' and ticking off the names of Englishmen sufficiently distinguished to have their days of birth or death recorded. It will then be found what a small minority have any connexion with the Abbey, and that not a few of the excluded names shine with greater lustre than those who gained admission.

The honour mainly depends upon the judgment of the Dean; and though this has, on the whole, been wisely exercised for the last half century, it should not be forgotten that it required a vote of the House of Commons to prevent the original, but erratic

Stanley from finding a place for the ill-starred Prince Imperial.

When, however, it is recollect, as a preliminary to this volume, that Westminster's "roll-call" is a poor affair, even when carefully selected, as a substitute for the true bede-roll of national honour, there is little but praise to be given to this most readable book. Many of the illustrations are excellent and novel, whilst the photographs of the remaining wax effigies over the Islip Chapel are delightful in their staring quaintness. The various plans at the end of the volume, showing the sites of the different tombs, are most useful. There is one expression that needs correction. The writer says that Edward VI.'s name, "in spite of all his faults, will always be connected with the progress of learning and of education." This popular fallacy needs correction, not reiteration. If Mrs. Murray Smith will but read Mr. Leach's "English Schools at the Reformation" there can be no doubt that this passage will disappear in a future edition, for the boy-king well merits the title there given him of "the spoiler of schools."

*Dictionary of Philosophy and Psychology.*  
Edited by James Mark Baldwin. Vol. I.  
(Macmillan & Co.)

THERE has long been need of a good dictionary of philosophy in the English language, and that the need should now be supplied from the other side of the Atlantic is something of a reproach to English writers. It is a reproach, however, which we must accept as a compliment, for the astonishing activity of our friends in that quarter of the world during the last few years is only the outcome of qualities which, in varying degrees and proportions, distinguish the stock to which they and we belong. Here we have a further proof, if any were required, that American energy and American enterprise are not confined to the sphere of material wealth, but extend in a large measure to intellectual pursuits as well, and in this domain, too, are ready to challenge any supremacy that may have hitherto existed elsewhere. The present work is not, indeed, wholly the product of American labour. As the title-page tells us, and as the first volume abundantly shows, the editor-in-chief has had the co-operation and assistance of an international board of consulting editors. The list of those who have thus collaborated, and the further list of contributors, contain some names well known in connexion with philosophical studies in England, France, Germany, and Italy. The "Dictionary," too, has been printed at the Clarendon Press, and the orthography usual in England has been adopted. Dr. Baldwin, who spent a year in Oxford in order to supervise the printing, fully acknowledges the personal and professional courtesies offered to him during that time by his English friends. He declares, in remarkable language, that "if any literary Christian who is bearing a pack go to Oxford or Cambridge, he will find his 'yoke made easy and his burden light' in a very material way." Among others to whom he pays a special tribute of thanks is the late Prof. Henry Sidgwick, who not only freely revised and criticized the articles on

ethical subjects, but also took a warm interest in the undertaking as a whole, and in many ways lent it the advantage that his counsel and experience could supply. But, when all is said, it seems that to Dr. Baldwin the inception and execution of the work are mainly due. He has, he declares, assigned and reassigned, supplemented, rewritten, and rejected articles; although he has done so, he adds, under the control exercised by his board of consultants, subject only to "cosmic obstacles like those of time and space," or the duty of deciding by himself cases of trivial moment. "There is," he says, "hardly anything in the work which has not the support of a group of men of the highest authority."

The disheartening thing about all attempts to write a dictionary on subjects which by their very nature are involved in a continual process of development and correction is the virtual certainty that in twenty or thirty years the work will be supplanted. Most of all must this be true of works dealing with subjects not only in such a condition of flux, but also to so large an extent controversial as philosophy and the branch of it called psychology. The individual philosopher, if he writes well, can always be read with pleasure, even if his theories be exploded; but a dictionary, as a rule, offers little scope, and perhaps less encouragement, to any one desirous of winning attention by graces of style as well as by sound argument. Dr. Baldwin, in a preface which can hardly be too highly commended for breadth and sobriety of view, for concise if somewhat too condensed statement, and for generous acknowledgment of the help which he has received, recognizes this absence of finality, not so much by any explicit declaration as by the whole temper of his remarks. Two purposes, he says, are combined in the present undertaking. The first is that of assisting the thought of the time "in the way of definition, statement, and terminology." The second is that of serving, so far as may be, the cause of education in the subjects treated. No attempt is made to distinguish which of these two is of the greater importance. It seems obvious, indeed, that the second purpose is, in part at least, only the first in another form. But in any attempt to fix or to improve terminology there are, he admits, a great many pitfalls, imperilling the path even of the most wary investigator; so many that it is commonly assumed from the beginning that the attempt will fail. This assumption, says Dr. Baldwin, is just when made in regard to certain efforts—the effort, for instance, to introduce new terms, or to get new meanings for old terms adopted, or to settle the relative claims of conflicting usages by any arbitrary rule, or, again, to decide difficulties by a majority of the authorities. In the last case the effort may be defeated by the simple circumstance that in the end the minority may be found to have established the subsequent meaning of the term. He therefore disclaims, on behalf of himself and his collaborators, any such tasks as these.

So far as it deals with terminology, the "Dictionary" professes to confine itself to the more reasonable business of understanding the meanings attached to the terms actually in use and of defining those mean-

ings clearly; and, further, of interpreting and explaining the process of thought by which they have arisen, so as to discover the vital element both of the terms and of the movement which, as it were, they embody. But here, of course, lies one of the very pitfalls already mentioned. To arrive at definitions—still more, to establish and maintain them—authority must be invoked. Authority, says Dr. Baldwin, is duly and usefully invoked in his pages, not only as representing the best ability of the day, but also as a kind of constraining force. In this respect the undertaking, he suggests, may to some extent do the work that might fall to an international academy of scientific terminology, if ever such a body were constituted. Psychologists and neurologists in the United States and in Germany have already formed committees for a like purpose. If the "Dictionary," as he hopes, is successful in recommending its scheme of terminology to learned societies, to scientific journals, and to individual writers, and if the "Psychological Index" to be added to the work continues to appear from time to time, it may do something to assist the cause of progress. So, indeed, it may; on the other hand, a minority which has had no share in preparing the "Dictionary" may turn the current of progress into a different direction. All who perceive what immense labour, what patience and perseverance, what self-denial and devotion, go to the production of such a work, must cordially hope that it will fulfil the desired aim. But whether this heavy galleon, with all the rich and varied cargo that it contains, will still be afloat for the next generation of thinkers, or be hopelessly stranded somewhere, high and dry, and out of the reach of the philosophical and scientific tide of the future, who can say?

The "Dictionary," however, must be judged not by the chances which it may have of escaping the common fate of similar enterprises, but by the extent to which it ministers to the needs of its own day. That it does this ably and generously within the limits marked out for it will probably be the verdict of all who have occasion to consult it, and will take the trouble to remember what those limits are. Complaint has already been made in some organs of criticism that the biographical element is very meagre. But, as the editor points out, that element in the work is meagre by design. It does not aim at being a dictionary of philosophical biography. Only the bare facts about any, even the greatest, philosopher's life are recorded; only the facts which the reader ought to know, or to know where to find. Titles of writings are reserved for the bibliographies, which, we are assured, are to be very full and to be prepared with the greatest care in the third volume. Nor are statements of view generally attempted in the biographical notices. They obtain a more appropriate and convenient place in the long and important articles on the great movements of thought. This arrangement serves, among other advantages which it possesses, to bring into sharp relief the theories which have marked epochs in the progress of speculation, and to show by contrast how little has often been effected in the end by writers who made much stir in their own day. Nor, again, does the work

profess to supply a continuous history of philosophy. The historical spirit is, of course, greatly in evidence. The treatment of special topics has often involved a comprehensive historical survey. But, in a word, it is, says Dr. Baldwin, with the history of conceptions rather than that of terms that the 'Dictionary' deals; with "meanings," their historical development and the terms which have expressed them. Finally, little room has been found for Greek or for scholastic philosophy. There are glossaries of representative terms in Greek and Latin. Some of the leading and some, too, of the subtle distinctions of mediaeval as well as of ancient speculation are mentioned in connexion with the words expressing their modern equivalents. But no effort is made to treat of this immense field of speculation; and that, apparently, for two reasons. To treat of it adequately would involve as much labour as has been expended on the making of the present work, and the whole set of this work is not, we are told, towards logic and ancient life, but towards science and modern life.

Of the truth of the last statement the 'Dictionary' offers abundant evidence. Indeed, the most striking and novel feature of the work is the attention which it pays to what is commonly known as scientific, in opposition to philosophical method. The extent to which it does this, and does so with the sanction of a number of distinguished students in Europe and America, is a sign, which no one can now disregard, that the opposition in question no longer possesses the force which it previously had; or, to put the change differently, is no longer understood in the same way. In what dictionary, for instance, of a past generation is there an article so severely physiological as that on the brain, jointly contributed to the present work by President C. L. Herrick, of the University of New Mexico, and Prof. C. J. Herrick, of Denison University? Some seventeen pages, freely illustrated with plates after Prof. Edinger and others, and concluding with a very full anatomical glossary, are devoted to this subject. Ten are occupied with the discussion of Kant, Kantianism, and Kant's terminology. The contrast forms an instructive example of the spirit in which the whole undertaking has been planned, and many other instances of the same kind might be produced. The editor devotes two or three paragraphs of his preface to the need, in all philosophy, whether it be itself science or the criticism of it, for a full recognition of the claims of scientific method. He affirms that "whatever we may become to end with, we must be naturalists to begin with," and therefore his aim, he declares, has been "to present science, physical, natural, moral," with a fulness and authority not before undertaken in a work of this character.

Probably the best of these scientific articles is the one just noted. Separated from it by a few pages there are three brief articles on 'Biology,' 'Biological Science,' and 'Biological Analogy' as applied to Sociology: topics important enough, a casual reader might think, to deserve tolerably full treatment. Yet as against the seventeen pages devoted to 'Brain,' these various aspects of biology are dismissed in a page and a half. Some sub-

jects acquire a prominence that is perhaps undue; for example, under the letter C alone, 'Catalepsy,' 'Cataphasia,' 'Colour Blindness,' 'Cleptomania.' The inequality, both of bulk and of treatment, which is the besetting sin of all dictionaries, is not, then, absent here, and it is as evident in the scientific articles as it is in the others. Perhaps, indeed, it is even more evident. The claims of science to be a preliminary stage in the study of philosophy may be recognized, but the nature of the scientific data to be mastered and the extent to which they bear on the problems of philosophy are not so precisely determined. An element of vagueness and uncertainty still pervades the relations of these two spheres of knowledge, and this is clearly reflected in the occasional lack of proportion displayed in the treatment of scientific subjects.

Turning to the more strictly philosophical articles, the critic cannot fail to be impressed by the remarkable care and fulness with which every branch of psychology has been treated. To appreciate the value of the contributions to the 'Dictionary' under this head he would need to be himself a psychologist of the most accomplished kind. Only in a rather smaller degree would a similar observation be true of such topics as economics, aesthetics, philology, to mention a few of the disciplines which receive attention. The individual who attempts to pass judgment on the work as a whole, and do even the scantiest justice to its merits, or indicate even in the lightest fashion some of its shortcomings, must be presumptuous, indeed, if he does not recognize that the duty ought to be entrusted to a board of critics as comprehensive, possibly as international, as that board of consulting editors who, we are told, have borne an indispensable part in the work of organizing this vast undertaking. But even a single person can perceive that the strictly philosophical articles are, on the whole, very good, always remembering the limits within which the 'Dictionary' claims to do its service. There are, among other notices calling for hardly less commendation, excellent accounts, in a brief compass, of Herbart and the views commonly associated with his name, and of the Hegelian terminology. Useful information is now and then supplied as to the journals in which particular doctrines have been or are promulgated—as, for example, in the article on Herbartianism. These are details which do something to indicate the extent to which particular opinions receive support in different countries, and they might with advantage have been more frequently supplied.

Another feature of the work, which is novel and perhaps surprising, is the attention bestowed not only on such a general subject as the philosophy of religion, but also on special topics connected with various religions. Thus, in connexion with Christianity, there is a large number of articles, long and short, on such themes as 'Christology,' 'Docetism,' 'Chiliasm,' 'Church and State,' to mention only a few. Most of the articles in question appear to be the work of Prof. R. M. Wenley. They even include brief notes on the doctrine of 'Concomitance,' on 'Donum Superadditum,' on the 'Bible,' on 'Biblical Criticism,' and on 'Biblical Psychology.' The last is

described as "an integral portion of theological anthropology," and it seems to be mainly concerned with the question whether man has both a soul and a spirit, or only one of these essences. A copious list of authorities is supplied, beginning with Melanchthon and ending with Lotze. No one glancing at this article can assert that the 'Dictionary' is not comprehensive.

The same reflection may also be invited by certain articles which look as if they had strayed into their place by accident, or else by some design not fully apparent. Half a column on 'Admiralty Jurisdiction' is a curious case in point. Both philosophers and lawyers, let alone seamen, may well ask what this subject is doing in the 'Dictionary.' There are discussions, too, on topics like 'Hell' and 'Devil,' which wear a strange complexion in the company in which they are found, although doubtless something might be said for their inclusion on the score of their anthropological interest. Again, over five columns are devoted to an account of the life and doings of two deaf-mutes, Laura Bridgman and Helen Keller. But the work, viewed as a whole, while some articles are longer and others shorter than they ought to be, and some, again, ought not to exist at all, is well done. If it does not become a popular book, it will at least serve a useful purpose in providing, under the alternative title to which the editor declares that he would feel no objection, a 'Dictionary for Philosophers.' It owes something to previous enterprises of a similar kind, such as Eisler's well-known 'Wörterbuch der philosophischen Begriffe,' and, in a slightly different category, Franck's 'Dictionnaire des Sciences Philosophiques,' but the lines on which it has been planned invest it with a well-marked character of its own.

#### *The Nearer East.* By D. G. Hogarth. (Heinemann.)

THERE seems to be a sort of mania among publishers to bring out series of books connected by the very loose string of a title. The present book is one of this kind, belonging to "The Regions of the World" as a series. The inducement brought to bear upon authors to contribute to these enterprises is one of the most serious consequences of the fashion. It has actually persuaded Mr. Hogarth to produce a very dull book. We had thought such a thing impossible, except, perhaps, in Ireland, where the impossible frequently occurs and the inevitable seldom comes off. We find, of course, plenty of matter and much learning in the volume. The general idea is not a bad one. The nearer East is very properly described as extending from the western coast of the Greek Peninsula to the barrier across Asia made by the Caspian Sea and the great Persian desert. The Turkish domination over the Balkan ranges and Greece was the main cause which long separated this once very European country from the rest of Europe. In our own day we have often heard Greeks at Athens talk of going to Europe when they were starting for Italy or for Trieste. Mr. Hogarth is also right in holding that nearer Asia is barred out from further Asia by great natural obstacles which have always prevented an assimila-

tion of the life and culture on either side. We also agree with him in adding Egypt to this East, but socially and morally we fancy that Tripoli and even Morocco belong to it, not to the West. Within these limits, however, there are such vast differences, not only of race, but also of physical conditions, that the nearer East is the vaguest of unities. We are wearied with the scientific description of the myriad physical varieties under this so-called unity, and are driven from pillar to post among many regions of little human interest and among names which require constant reference to an atlas; for though there is an ample supply of excellent sketch maps illustrating the author's views, the local names must be sought in some folio of our library. Many readers know Egypt, or imagine they know it, fairly well. How many of them will explain the statement that "the northern gate of the Nile land is at Kafr Dauar"? We might quote hundreds of such authoritative statements, which we do not for a moment question, but which we think it tedious to verify. Hence the average man, for whom all these series are surely intended, wanders through the pages, just as he sits dazed at a Wagner play, waiting in vain for a definite tune. There is such a thing as an enthusiasm for physical geography, which inspires even the dullest details with a sort of poetic grandeur. Examples of this rare quality we may find in Humboldt's 'Vues des Cordillères,' and recently in Mr. H. B. Lynch's 'Armenia,' which our author has not seen, owing to his constant absence from home, and speaks of as about to appear. To us the enthusiasm of Mr. Lynch, and the much greater detail of his more limited survey, are more attractive than the vaguer generalities of Mr. Hogarth. Even when the latter comes to the men that live in this vast and various region—far the most important, historically, of the globe—he puts us off with very intangible generalities. He tells us in one place that the mountains of Albania were the last refuge of the primitive race, pushed westward by successive hordes of new invaders. He tells us in another that the sea coast and adjacent islands are the refuge of the true Hellenic race, but that the mountains were occupied by invaders. Possibly both are true, but the causes of this contrast are not adequately explained. Even the style of the book seems to have suffered from its subject. To revert to a musical metaphor, the author is like Verdi passing from the strong, simple melodies of his earlier style to the harsh and strained recitatives of the new German school. We earnestly hope that he will soon come back to settle in England. Here and there we still find touches of the old style. To quote Mr. Hogarth at his best:—

"The distinguishing Bedawin characteristic is, in a word, that of his land, meagreness. Meagreness of osseous starved frame, short of stature, and doomed to early decay; meagreness of sensory faculties, ears and eyes; dull of hearing and sight, except for tracking a foe; meagreness of mental qualities, issuing in unstable shifty conscience, in easy cowardice, in absence of religion, in gusty passions, and in swift deterioration in contact with civilization. The man of the Arabian desert is an ineffective animal, bad shot, bad rider, bad fighter, bad breeder, and when brought out of his steppes,

as bad a cultivator as a citizen. But, for all that, an attractive animal. Take him on his own high and open desert, the product of its keen air, and clean non-verminous soil. He has all the outward charm which purity of race and freedom from oppression and menial toil through many generations confer all over the world. His shape, his bearing, his social code, are alike noble."

The picture is curious and unexpected, yet we feel that the author speaks from careful personal observation. But on the next page we come upon the following specimen of English: "By-and-by their flocks increase, and the mid-steppe pastures do not suffice; then must they come again and for longer to the outskirts and hire grazing, which the administration can withhold, or if granted, police." And if we chose to represent Mr. Hogarth at his worst in this book we should not be at a loss for some very striking examples. Near the end of the book our attention is aroused by an interesting *aperçu* of the common features of Jerusalem, Athens, and Mecca, as the thriving capitals of sentiment in spite of geographical insignificance. But such flashes of suggestion are, we regret to say, few and far between.

#### *Shakespear.* By W. Carew Hazlitt. (Quaritch.)

MR. HAZLITT is not one of those who rush into print on the strength of a few weeks' reading and some novel suppositions. His bibliographical work on the sixteenth century has helped all students of Shakespeare. He spells the name in a modern form, and ignores the written or printed signatures of the author. He calls his book "An essay restricted to new points of view, which may or may not be held in certain instances to amount to new facts." His aim is "to avoid traversing ground which has been already exhausted," and he adds that his pages "are not intended as a medium for repeating what can be found elsewhere." The plan is to treat of the private and literary history of the man rather than of textual emendations.

Every thoughtful life of the poet is new, in so far as it is built on the different framework each man constructs of inference from fact and sympathetic comprehension of suggestion, and some are novel in the introduction of fresh facts. To a certain extent Mr. Hazlitt's is new in both these aspects, but much less so than he himself supposes. He is not relatively so well versed in the bibliography of the nineteenth century as he is in that of the sixteenth, and many of his suggestions have been already brought forward. The book is badly arranged, and lends itself to overlapping and repetition. The same subjects recur in different passages, and receive differing, sometimes contradictory, treatment.

We notice that Mr. Hazlitt speaks of Mary Arden as "connected with the Kentish Ardens or Arders of Wye and Faversham," without any foundation. He thinks that "the Halls were not extinct until 1806." But Lady Barnard, the sole daughter of Dr. Hall, and the last grandchild of the poet, died in 1670. He "traces Dr. Hall to Acton," and recommends other biographers to try to find out if he was not a son of Dr. John Hall, of Maidstone. He does not seem to know that this already

has been done. The child of the Acton Halls, born in the same year as Dr. John, was christened Elizabeth, and Dr. John Hall, of Maidstone, died ten years before that date. Among the very few facts that he claims "we know," he gives the unchecked statement of Halliwell-Phillipps that Gilbert Shakespeare was a haberdasher of London, whereas none of that name followed that trade in the City, as has been clearly proved. He thinks that the acquaintance of the poet with Southampton "began through the alliance by marriage of the young Earl with Sir Thomas Heneage, the Vice-Chamberlain of the Household," who came in contact with players. But Sir Thomas Heneage became the earl's stepfather only in the same month in which the poet's second dedication to him appeared in print. Sir Thomas Lucy is supposed to have had a park in Gloucestershire as well as Charlecote (to support his relation to Justice Shallow), whereas his wife's inheritance lay in Worcestershire. It was his son who married a Gloucestershire heiress. Mr. Hazlitt loses sight of Richard Field in 1596, but if he had attended to his Stationers' Registers he would have found Field run on till 1625. These are all, however, comparative trifles.

Mr. Hazlitt leaves a definite conception in the reader's mind of the man he deemed Shakespeare to be. He notes "the constant risk of not looking at such a man in his human and everyday aspect as one of ourselves," as well as one set apart from and above his peers. He realizes the wonderful receptive and assimilative powers of the poet, and the instinct of his genius which transmuted the baser metal of other men into his own pure gold. He finds every reason to believe that Shakespeare had seen many a travelling company of players in his youth, local companies even, the originals of Bottom and his players in 'A Midsummer Night's Dream.' His rural knowledge he acquired in the Warwickshire fields and woods; his foundation of learning in the notable Stratford Grammar School; and the completion of his education in his London life, where he enjoyed wonderful opportunities. Mr. Hazlitt considers as a novelty the suggestion that the deer-stealing difficulty was not the cause of Shakespeare's going to London, but that he was driven thither by domestic necessities and conjugal unhappiness. He supposes that the poet had already been in London in early youth; that when he went there he was already acquainted with Tarleton and Burbage; that the latter was not only a joiner, builder, and architect, but also an innkeeper or hostler; that Shakespeare went directly to him to help him in the care of his posting horses (then an honourable employment). Later the poet, he suggests, drifted into the theatre, first as an "imperfect actor"; then, gaining ground through study and experience, he altered other men's plays, and finally became able to write his own. The author finds support in the plays as well as the poems for his supposition, expressed in somewhat confused and contradictory language on p. 21:—

"Tarleton died in 1588; in that year the dramatist was a lad of fifteen.....When Shakespeare came up to London about 1587 to seek his fortune, he did not come for the first time, and he came to a place, where he was known

and had friends.....he was already three or four and twenty, and.....Marlowe died at twenty-nine. I conceive myself perfectly justified in inferring that the original introduction of the poet to London, took place about 1574, when he was a boy of ten."

For he thinks Shakspeare was his own Hamlet, and Tarleton the Yorick who bore him "on his back a thousand times." It would be interesting to know if the 'Hamlet' mentioned by Nash in his preface to Green's 'Menaphon,' 1589, contained the passage about Yorick. Shakspeare, the author supposes, was not too young to have written it. He thinks the dramatist, though far from being a Puritan, a man of Republican sentiment. Shakspeare gives a strong plea for human equality, independent of colour, in the Prince of Morocco's words; independent of the contempt of race, as in Shylock's speech about "the Jew." "This was strong language for the sixteenth century." The Jews did not obtain any indulgence until Cromwell came. Surely Mr. Hazlitt has not followed the lives of the queen's physicians.

"Shakespear often laid under tribute the work of his predecessors." Yet he was "an insignificant debtor to his books"; he availed himself of "suggestions, outlines, skeletons, but all underwent metamorphosis." Further bibliographical details are collected to show where Shakspeare may have found a situation, a description, a phrase, or even a striking word.

He used real names improperly, as "Oldcastle" and "Falstaff." Was "Dr. Caius" of the 'Merry Wives' at all like the founder of Caius College? "Sir Hugh Evans" might have been taken from a "Sir John Evans, of Cheltenham, who died in 1574, and of whom Shakespear might have heard." (Surely that name was too common to be traced so curiously.) "We too rarely consider the conditions of his composition, the careful search for a theme, the hours of thought in preparation, the arrangements for representation." The author naturally prefers the plays to the poems:—

"I could have dispensed, save on biographical grounds, with all the lyrics, except the songs interspersed through the plays, and with certain of the plays even, were it not for a few redeeming passages."

He thinks the sonnets "an inconsequent rhapsody, the sentiment often thin and weak, the diction poor, and the metre faulty"! But in the sixteenth century there could be placed "no dependence on the authenticity of the sentiment or the homogeneity of the narrative," though they have the "same empirical affectation of personality as others." "If we assume these revelations to be genuine, we must apply the same canon to other writers." Drayton rightly called his lady "Idea." He was the nearest to Shakspeare, who studied his predecessors in this style as he had done in the plays. The author allows for exaggeration, yet

"after all possible allowances, have we not a germ of realism, respondent to a riper and finer one in the dramas, each seeming to substantiate the other, common exponents of a domestic epic, more melancholy than sublime?"

"Within these lines I irrevocably assert that the means are supplied to us of adding very sensibly to our acquaintance with a very obscure

subject, and of drawing nearer to a tiresomely mysterious and reticent personality."

"The self-deprecating and hypochondriacal temperament which colours the sonnets was not all invention," Mr. Hazlitt believes that these poems embody a direct appeal from the writer to another person of the same sex, impersonating a woman, making way for a woman to speak; that Sonnet 80 was addressed to the lady, and that the friend married the woman. There is no real key to the man or the woman. The Herbert-Fitton theory cannot stand any test. So long ago as 1874 Mr. Hazlitt showed that Thorpe could not have dedicated a book in such familiar terms to the Earl of Pembroke, and illustrated the true tone of humility in a work which the adventurer really dedicated to that nobleman. He is severe on Mr. Lee for his treatment of Thorpe, who, he points out, was much above the average standard. He and Meres are the only panegyrists who do not classify Shakspeare with others, and he was the first to recognize him as "our ever-living poet." Mr. Hazlitt connects the elusive W. H. with a Mr. William Hammond, to whom Thomas Middleton's play of 'The Game of Chess' was dedicated. He seems to have made out an intimate connexion between Hammond, the Walsingham, Marlowe, Chapman, Edward Blount, and Thomas Thorpe. Bartholomew Griffin is proposed as "the rival poet." The sonnets cost more than a groat, and were sold at the unusual price of 5d. "In or about 1680 Narcissus Luttrell went to the length of paying 1s. for the sonnets, more than double the published price." But was this not rather for a copy of the second edition of 1640, which was sold at 1s., as may be seen from a bookseller's bill in the State Papers, 1641?

Mr. Hazlitt thinks that the 107th Sonnet was written after the death of Elizabeth, but notes that Shakspeare neither mourned the loss of that queen "nor acclaimed her successor." He does not seem to recognize Shakspeare's cousin, Thomas Greene, as his attorney, but he accepts him as the contemporary poet who wrote 'A Poet's Vision and a Prince's Glory' on Elizabeth's death, 1603, and also verses prefixed to the first edition of Drayton's poems. He asks if he was related to John Greene, actor, and author of 'Tu quoque.'

"The sole descents of any conversational fragments in which Shakspeare occurs as a party" are those in which Heywood expresses the poet's annoyance at pirate Jaggar's action, and Thomas Greene gives his cousin Shakspeare's views about enclosures. It would have been pleasant also to include L'Estrange's anecdote of Ben Jonson's translation of the 'Latten Spoons.'

In regard to Shakspeare's fellow-towns-men and relatives Mr. Hazlitt is peculiarly scornful, though he brings forward Thomas Becon's remark that he had found Warwickshire the most intellectual county of England. He follows Halliwell-Phillipps in calling Stratford a bookless neighbourhood. Nobody, he says, collected books in or near the place but Sir Thomas Lucy. It is dangerous to attempt to make a universal affirmative out of a negative; Sir Thomas Lucy was not, we believe, a book collector: his son and his grandson were. On the other hand, what is the story

of Fulke Greville's life, and the friends of Drayton who lived so near? The State Papers certainly refer to religious books possessed by the recusants of the neighbourhood. Schoolmasters and clergy, as they came and went, doubtless carried their libraries. One curate, whose catalogue happens to be known to the reviewer, in a small village in the immediate neighbourhood of Stratford left at least 173 books at his death in 1606, not only of classics and divinity, but English works on philosophy, medicine, travels, romances, just the very kind of books Shakspeare would have absorbed. Mr. Hazlitt himself later suggests that Thomas Quiney, at an unusually early age, had a Bordeaux edition of Montaigne's essays, and read and expounded it to his future father-in-law, and he further suggests that Greene had at least one book, which he had written himself.

He does not allow John Shakspeare to have contributed anything to his son's mental development beyond an aptitude for accounts and the capacity for making good investments. Curiously enough, he does not dwell much on what his mother may have done for him either. As for poor Anne Hathaway, he is as bitter as Mr. Yeatman in his interpretation of the few records that have come down to us concerning her, and the allusions supposed to be found in the poems. He considers that Shakspeare was informally separated from her, and never saw her between 1587 and 1611, and that she did not live in his house or nurse him at his death. He presses the most extraordinary arguments into service to prove his theories. Even the fact that she held some of the money of her father's old shepherd is warped so as to imply that she was separated from her husband, in abject poverty, forced to borrow from such men, and unable to refund the money. It seems more likely to us that she had kindly taken care of this money for her humble friend, as richer neighbours often did in those days before savings-banks.\* Mr. Hazlitt, in regard to her betrothal, refers to an old book, not so little known as he supposes, 'The Lawes Resolutions concerning Women's Rights,' but he has omitted to turn over its pages to the chapter on 'Dowry,' or he would have seen why Shakspeare had no need to mention Anne in his will. The bequest of "the second best bed" to her may have been in tender memory of their earlier and poorer housekeeping, in preference to the best bed, her due, but more suitable for Susanna, who was his favourite daughter. The author suggests that it was the pious disposition of Mrs. Shakspeare that led to the Biblical names of her daughters. But other contemporary Shakespeares christened their daughters Susanna, and Hamnet and Judith Sadler are believed to have been the godfather and godmother of the twins.

\* Compare the "Will of Thomas Whittington of Shottery.....forty shillings that is in the hand of Anne Shakspeare, wife unto Mr. Wyllyam Shakspeare, and is debt due unto me," with the "Will of Thomas Bromley, 1605.....Lady Greville of Milcote oweth me fifty shillings; Sir Robert Bullen oweth me eight shillings"; the "Will of William Cootes, Skinner, 1597.....Mr. Richard Byfield, Vicar, oweth me £2"; the "Will of Richard Cowper of Stratford, Shoemaker, 1581.....Mr. Abraham Starley oweth me £22"; and the "Will of William Sieche of Shottery, Husbandman, 1586. To Steven my son £3 6s. 8d. which Francis Smith, Esquire, doth owe me."

Mr. Hazlitt is very hard on the worthy Dr. Hall, "the dull professional expert, and bigoted nonconformist." Dr. Hall was at least a Churchman—indeed, the vicar's churchwarden—and sided with the vicar in his disputes with the town. But Dr. Hall "thwarts us by not entering among his notes the details of his father-in-law's illness." Surely, when the careful doctor, so much in advance of his age, started a note-book to record his "cures," even Mr. Hazlitt would not have him include his failures? Dr. Hall mentions his treatment of his wife and daughter and many of their friends, and of "Mr. Drayton" himself. But he cured them. It goes against the theory here advanced of Shakespeare's precarious state of health, that Dr. Hall did not record temporary cures of any passing troubles of his distinguished father-in-law.

Mr. Hazlitt in later chapters allows the Quineys and Greenes to be above the average, and supposes Shakspeare retiring to Stratford in 1612, with "the respect, and possibly the homage, of his fellow-townsmen." But he does not seem aware that, in spite of his theory that municipal authorities came to look with a more lenient eye on the stage under the Stuarts than they had done under Elizabeth, the Town Council of Stratford raised the fine of 10s. which they had imposed in the last year of Elizabeth or those members of the Council who permitted stage plays in their halls to the severe amount of 10/- in the year 1611. So, whether they liked the man or not, they certainly did not honour his profession. And he lived just "over the way" from their Guildhall.

The author finds Shakspeare's attraction to Stratford to be allodial, not domestic; he thinks that none of his relatives appreciated him, and that he lived not at New Place, but "somewhere in the neighbourhood." Mr. Hazlitt evidently does not understand the references to Thomas Greene, or the gift of sack to the preacher. He thinks the poet was not honoured in his burial. But it was according to the custom of the time and place. The position in the chancel, the monument, and the epitaph were intended as honours, and were understood to be so by his contemporaries, as Leonard Digges says, in the 1623 Folio:—

When Time dissolves thy Stratford Monument.

There are full notes and a useful index appended to the book. But we must notice that Mr. Hazlitt mars his text by strange words and phrases, such as "gentilitious instincts," "lean critical exercitation," "disimprove," "inferribly," &c. His style fails frequently in the prime attribute of economizing the reader's attention. For instance, how should this be read, culled at random from p. 115?—

"A man of his pliant intellect and masterful grasp—a quinquennial term, where a nucleus or a skeleton of some sort was forthcoming, was nearly incapable of expiring, before 'Johannis Factotum,' as the angry Greene christens him, had a notable record to show."

This is, of course, only an illustration of what might be improved. The book is worth the trouble of improving.

*The Italian Renaissance in England.* By Lewis Einstein. (Columbia University Press.)

Few people, it may be supposed, outside professed students of literature, realize the magnitude of the debt which England owes to Italy. From Chaucer to Milton there is scarcely a poet of any eminence whose work does not show more than a trace of Italian influence. No other European literature presents the same phenomenon to anything like the same extent, as probably, before the Reformation, no country was so familiar with the Italian in person. Whether the Popes looked upon England as in a special sense the conquest of the Holy See, or considered that its remoteness made the maintenance of a strong garrison specially desirable there, a surprising number of sees and benefices were held by Italians. Then,

of course, Italian bankers and traders were well enough known. Not only did Italians, not entirely to their own advantage, finance the later Plantagenet kings, but also the Close Rolls of Edward III. teem with the names, often strangely transmogrified, of Italian merchants and the like. On the other hand, Englishmen, lay and clerical, found as often as other people that business, peaceful or warlike, required their presence in Italy. In short, intercourse between the two countries was constant and frequent. It was no wonder, therefore, if intelligence of the new learning which the fifteenth century saw develop in Italy quickly reached England, or if before the middle of the century Englishmen were on their way to Italy to find out all about it. The Wars of the Roses came, and doubtless checked the movement for a while; but when those troubles were over the stream of travel began to flow again more vigorously than ever. Diplomatic intercourse, too, became more regular. Not scholars and clerics only, but statesmen and men of fashion crossed the Alps. Vernacular literature, which humanism had for a time thrown into the background, had revived in Italy, and speedily attracted the attention of the visitors. To Sir Thomas Wyatt belongs the credit of having first assimilated this, and his portrait fittingly stands as the frontispiece to Mr. Einstein's book.

The book itself is one of those praiseworthy and painstaking, if slightly ponderous monographs which we have learnt to expect from the United States. We do not know whether Mr. Einstein has mastered all the works of which the titles, arranged under the heads of 'Manuscript Sources,' 'Printed Sources,' and 'Works of Reference,' occupy nearly twenty pages of his book; but he has clearly studied his subject pretty closely, and read a good deal of the contemporary English literature. He has also profited, perhaps rather more than the very cursory reference in his preface would convey, by the perusal of Miss (or Dr.) Mary Augusta Scott's most valuable and exhaustive catalogue of 'Elizabethan Translations from the Italian.' On the other hand, he seems less familiar than could be wished with the writers whose influence on English thought he is tracing. Vacarius becomes "a certain Vicario"; the "Unico Aretino" is apparently confused with the notorious Peter of the same city; while, owing as it would seem to careless reading of Mr. Burd's preface to his edition of 'The Prince,' it is

made to appear that Gentilis's 'De Legationibus' is nothing but an apology for Machiavelli. Also, when we read that Petrarch's sonnets "fitted in with the Platonic tendencies of the age," or that "the past chivalric age.....found its noblest ideal in the Platonic affection for women," we cannot but suspect that Mr. Einstein's notion of Platonism is derived rather from light literature than from study of the philosopher.

We have commented more than once on the current tendency to regard what is called "the Renaissance" as a phenomenon unparalleled in the history of human development. Mr. Einstein seems also to have noticed it. "To modern minds," he writes, "a sharp cleavage seems almost to separate the Middle Ages from the Renaissance." No doubt an observer, if such there had been, who could compare, say, 1250 with 1550, would have been conscious of a good many points of difference, though hardly so many as might be found between 1750 and 1850. But considering that since the term came into vogue hardly any two writers have been able to agree on an epoch from which to date the Renaissance, it would seem that the cleavage is least apparent to those who study the period most nearly. Further, as Mr. Einstein partly sees, when we extend our purview beyond Italy to the civilized world at large, we get all sorts of "faults" which make the general cleavage much harder to detect. "Between London and Florence there was then—i.e., in the fifteenth century—almost a difference of two ages." "Ages" is a vague measure of time; but let it be granted that many more people had had a Greek manuscript in their hands in Florence than in London, or that better pictures were being painted on the Arno than on the Thames. But which was doing most even for the revival of learning, let alone the progress of enlightenment in general—Cosimo patronizing Argyropulus and Ficinus, buying manuscripts and coins, building palaces, starting Platonic academies, or Henry VI. founding his college of the Blessed Mary of Eton? Italy had at least as much to learn from England, we venture to think, as England from Italy. One lesson was learnt, and English literature benefited thereby, while English character did not materially suffer; the other, and more important, was unluckily missed, and Italian literature and character went to the dogs together for several "ages." 'The Courtier' and 'The Prince' were almost simultaneous products of the Renaissance; England took the first to her heart and rejected the other with contumely.

Nothing in connexion with this subject is more curious than the way in which Italian, having been of all foreign languages and literatures that with which Englishmen were most familiar, lost its footing in this country. It is a chapter in literary history which, so far as we know, still remains to be written. We commend it to Mr. Einstein for his next line of investigation. Meanwhile we may note that in 1550 William Thomas was of opinion that Italian was coming to be on a level with Latin and Greek, and that some years later David Rowland thought it was as widely spread as Latin. This is not exactly, we believe, the experience of modern teachers.

The chief fault of Mr. Einstein's book is a certain lack of arrangement, leading to occasional repetitions. How often the "Inglese italiano" turns up we should be sorry to guess, and there are other instances in which more than a mere phrase comes over again. The style, too, is not all it might be. Such an expression as "quite a few," with the sense of a considerable number, may be passed over as an American colloquialism; but when we read, "Three stages can be discerned in the history of the Italian influence in England..... The first.....found a home at the University of Oxford. It succeeded, after several attempts, in introducing the new learning," and so on, we are conscious of a certain slackness in the treatment of the pronoun.

No book dealing with the literature of this period would be complete without its theory about Shakespeare. Mr. Einstein thinks that "his knowledge of Italy, like his own life, remains a paradox"; also that "the remarkable amount of information he possessed about Italian cities does not seem as if it could have been acquired except from personal observation." This is presently explained as an inference from the plays relating to Venice only; and it is suggested that his knowledge of that city and his preference for the towns of North Italy may have been due to a visit, "perhaps as a sailor or.....clerk in the employ of some commercial house in London." Mr. Einstein has overlooked a valuable piece of corroboration. Where, save on board ship, could Shakespeare have acquired the knowledge of nautical terms of endearment and other technicalities which he shows in the 'Tempest'—a knowledge, we should say, far more extensive and peculiar than any he displays in the 'Merchant of Venice' of Venetian topography? On the whole, however, it still seems simpler to suppose that he just took the scenes of his plays as he found them in the stories from which he took the plots, and that he selected these for their dramatic capabilities.

What is the authority for the statement that Sir Toby Mathew was ordained priest? If he was, how did he manage to retain his knighthood?

#### Bolingbroke and his Times: the Sequel. By Walter Sichel. (Nisbet & Co.)

MR. SICHEL'S second volume is somewhat easier to read than the first, and is far more plentifully supplied with fresh information about the much abused and often misunderstood statesman whose own career was disappointing, but whose ideas of statecraft were so effectively revived and reshaped a century later by Disraeli. In the first volume Mr. Sichel attempted to review the whole history of England under Queen Anne, with Bolingbroke as its central figure, and in doing so he adopted a method that, as he admitted, "scatters the sequence of time," and, though it may lend novelty to the working up of already accessible materials, is confusing, if not misleading. He here sets forth coherently, and to a large extent from manuscript sources, the untiring efforts made by his hero, through six-and-thirty years, to repair the blunders he had made when, at the age of thirty-six, and after barely five years of political eminence,

he had to seek refuge in France from a charge of high treason. Mr. Sichel sticks to his plan of overloading his canvas with small details about every person and event with which Bolingbroke was connected, and this is all the more embarrassing as through the second half of his life Bolingbroke was only concerned at intervals in public affairs. In following his personal story, which is pathetic and instructive enough, we are every now and then pulled up suddenly and thrust into a maze, or bog of political intriguing which it is irksome to traverse before clear ground is regained. Mr. Sichel's contributions to a fuller understanding of these intrigues may, however, be useful to some of his readers, and others will be grateful for the new light he has thrown on Bolingbroke's relations between 1715 and 1751 with his family and friends, his literary and philosophical pursuits, and his life-long devotion to political theories so wise that he had not himself sufficient wisdom to work them out aright.

In his final summing up of Bolingbroke's qualities Mr. Sichel acknowledges that he had "great faults" as well as "great virtues," but rightly claims that, "despite all his blemishes, his turbulence, his petulance, his impatience of co-operation, and his excesses, the ambition which urged him was never base or mean." Unfortunately, though the error is almost too common in biographers to be the subject of wonder or even complaint, Mr. Sichel blinds himself, in his elaborate setting forth of details, to the infirmities of which he makes general admission. The first volume furnished, as we think, all but complete proof of Bolingbroke's purity of motive and of action in the negotiation of the Treaty of Utrecht, and showed that he had done nothing disloyal to Queen Anne's successor before his flight into France. He was the victim of Walpole's spite and jealousy. But he had himself to blame, in large measure, for the opportunities of attacking him that were placed in Walpole's way, and the impolicy of his subsequent relations with the Pretender was all the greater and more reprehensible if, as Mr. Sichel makes pretty clear in the opening pages of the second chapter, the Pretender's poltroonery was manifest to him from the first. "His misfeasance had principles behind it—when it was over, those principles reasserted themselves," says Mr. Sichel. In view of the political degradation of the times, the corruption of all parties, and the dishonesty of all partisans, that may serve as an excuse not only for Bolingbroke's vagaries in his dealings with the sham warriors and statesmen who made a pretence of adhesion to the Stuart cause, but also for many later indiscretions. But if allowances are to be made for Bolingbroke, they must be also made for his opponents, and Mr. Sichel adds nothing to his hero's greatness by so frequently applying a looser standard of measurement to him than to others.

About Bolingbroke's first wife, "poor Dice," Mr. Sichel has little to say, and his apology for their separation, on the plea that it was not included among the "slanderous recriminations hurled at his head," is hardly convincing; nor is the disowning guess which he throws out without evidence that

"she exasperated him somewhat in the same way as the tempestuous Byron was exasperated by Anna Milbanke, whom he married for convenience, loved for herself, and came to loathe or despise for her narrow and unbending self-righteousness."

But there is much that is new and interesting about the Marquise de Villette, whom Bolingbroke married, several years after their intimacy began, and two years after the death of his first wife, and who was much more on an intellectual level with him.

"That she was a woman of high accomplishments and distinguished charm, the testimony of all who knew her on either side of the water unites in establishing. Voltaire loved and Alari adored her; so did Pope and his circle. Gay too was a privileged associate. With Swift, years before she ever saw him and he admired her, she began that familiarity by correspondence which was such a token of her times..... She was both sprightly and sympathetic; and she was liked for her qualities of heart as much as she was flattered for those of her head. Wit and judgment were the rare combination of her intellect; and she pleased by her raillery while she corrected by her satire. It was she who teased Pope by declaring that he made mysteries even of his turnips, but she also furnished him with the idea which inspired one of his most ironical instances,"

the instance being, as Mr. Sichel explains in a note, "that of the *dévote* in the Epistle to Cobham." More discreet and more intelligent than many of her sex even in that century of brilliant Frenchwomen, this Lady Bolingbroke appears to have been her husband's mainstay through five-and-thirty years. His other most helpful friend among women was his half-sister Henrietta, his junior by more than twenty years, who married his friend Robert Knight, afterwards Lord Luxborough, and who acquired a share of the dignity after they had arranged to live apart. She was Shenstone's Asteria, whose correspondence with him was published by Dodgson. Her brother's letters to her form a large part of the very valuable 'Collected and Selected Correspondence' here printed in an appendix of 110 pages.

"From 1718 onwards Henrietta corresponded regularly with Bolingbroke. He vows his undying gratitude to her for her sympathy in the day of his trouble. He counsels her studies, which included some Latin, some 'philosophy,' and much Italian. He cheers and rallies her by turns. He sends her presents. He displays the charming relationship of a much elder brother's admiration for a trustful and darling sister. Many of his outlooks on life she shared. Both (as we know both from this correspondence and the Shenstone letters) regarded friendship as an ideal, and had no higher praise for acquaintance than that they were 'capable of being a friend.' Both were unconventional. Both abominated the fashionable formalities of their day where friendship was concerned. Both thought 'nothing so terrible as parting with friends.' Both disliked the same formality in literature; and Henrietta makes use many years afterwards of almost the same expressions about Fénelon's brocaded prose as her illustrious brother employed in one of his letters. Both concealed their sorrows and disliked 'the pomp of grief.' Both had the keenest literary interests, and both were most fastidious in their taste; though Henrietta avered herself a better appreciator than critic to Shenstone. Both were averse to allegory. Both wrote verses—not over successfully. Both were contemptuous of money to a fault. Both admired the philosophic light-heartedness of the French. Both

respected the functions of the National Church, while they despised the practice of some of its dignitaries."

Concerning Bolingbroke's political pamphleteering, as in the *Craftsman* during his residences in England, and the writings "for posterity" that occupied much of his leisure in France, Mr. Sichel has no new information from manuscripts to supply. But by diligent and intelligent study of the printed material he has been able to present a truer and clearer account of his hero's achievements with the pen, and later associations with Swift, Pope, and other Tory writers, than has hitherto appeared. In opposition to Mr. Leslie Stephen's "peremptory contempt of Bolingbroke's philosophy" he has written a supplementary chapter; and in other chapters the obligations of Gibbon, Voltaire, and Disraeli to Bolingbroke are pointed out. The intellectual descendant of the author of 'The Idea of a Patriot King' of 'Some Reflexions on the State of the Nation,' and of other political tracts and treatises, more successful than the pioneer whose teaching he interpreted, was undoubtedly Disraeli.

#### NEW NOVELS.

*The Shadowy Third.* By H. A. Vachell (Murray.)

THIS is an exceedingly well-written and well-conceived novel, with as much of thoughtfulness in it as goes to the making of a score of the typical novels of each season nowadays. In scope, though not at all in manner or treatment, the story is Meredithian, and in it one is concerned with people of a high order of culture, wit, and refinement. The scene moves naturally from a Wessex country house to a fashionable apartment in Paris. The "Shadowy Third" of the title is the phantom which breeds great unhappiness between a very loving husband and wife, who never for one moment cease to love each other, and never step aside from the path of loyalty and honour. The theme is subtle then, of necessity, and the treatment is worthy of it—lucid, dignified, simple. The wife, a very sweet character, is a highly strung, finely bred creature of great nobility of nature, and proportionate sensitiveness. The husband is an honourable English gentleman, of masterful temper and virtuous intolerance. In his youth he married and divorced a beautiful woman, possessed of many faults, if not vices, and a few virtues of a sort not discernible by her husband. In the latter half of the story we have a really fine picture of the embodiment, the personification of the "Shadowy Third," the phantom of the past, in Fay, the daughter of Lord Beaufoy's first marriage. There is not a vulgar sensational or "curtain" in the book; but Fay, who is adopted by her father and his second wife, comes very near to wrecking entirely the home in which so much is given her. Much loving care has been expended upon the writing of this book; its character-drawing is sound, its style restrained and good throughout. Did space permit, there are many passages in it which merit quotation.

*Breachley, Black Sheep.* By Louis Becke. (Fisher Unwin.)

MR. BECKE'S is by way of being an outstanding figure among our modern writers of stories, because his material is vastly richer than his manner, whilst most of the younger, at all events, among his fellow-craftsmen would appear to concern themselves exclusively with manner and to possess but an attenuated stock-in-trade. Mr. Becke is an ardent sportsman, a lover of fishes, beasts, birds, and trees, a sailor, a swimmer, and a willing slave to the fascination of islands. His present volume is of more import than some of its predecessors, both because it is a sustained effort and not a collection of sketches, and because it presents the whole of the strenuous and adventurous portion of a young man's life, in scenes through many of which the author has undoubtedly lived himself. The artist to whom the task of designing an outer cover for this book was entrusted should have been requested to dip into the story a little. Having done so, he could hardly have disfigured the book, as he has, with a picture of the worst type of weedy, tea-drinking, rickety young Australian. The author's "black sheep" was not at all the sort of sniggering loafer here indicated, we apprehend. Here is an interesting expression of opinion from one whose tutor has ever been experience:—

"I would rather have a Snider or Martini-Henry for work in a tight place with savages than any of the new-fashioned Mausers, Lee-Metfords, or other small-bored weapons with hardened bullets, which simply drill a hole through a bone instead of smashing it. A native, especially an Australian aboriginal, thinks nothing of such a wound."

As has been indicated, Mr. Becke's style is far from impeccable, but his wide experience gives both interest and value to his work.

*The Battle Ground.* By Ellen Glasgow. (Constable & Co.)

UPON the cover of this well-upholstered volume (it contains over five hundred closely printed pages) a young woman with hair of the favoured ruddy shade looks out at one from a sort of medallion, which rather suggests the scrap-album. Within, however, one finds no traces of scissors and paste, but an adequately drawn picture of life in old Virginia at the time of the war of secession. Needless to say, Ellen Glasgow writes on the side—if not of the angels—of the cavaliers and romance, of the slave-holding aristocracy of the South. But she is not at all concerned with special pleading or argument, but simply with the affairs of a very charming group of wealthy Virginians, for whom the holding of slaves was an ordinance of nature, and the war a long, sad tale of destruction, outrage, and calamity. The second half of the story deals exclusively with the war, and is reminiscent of the late Stephen Crane's vividly impressionistic work. For us, fresh from the sounds of rejoicing over the declaration of peace in South Africa, there is peculiar interest in a narrative dealing as realistically as this with the horrors of a campaign waged in open field and wood, hill and valley, through weary months and years. There are chapters, too, which have a

Dickensian charm in their description of old-time Virginian festivities, and over the whole lies a glamour of real romance. A very creditable piece of work, this novel lacks only the creative originality which belongs to greatness.

*The Comedy of Progress.* By Reginald Turner. (Greening & Co.)

MR. TURNER might have prefixed the first line of the first sonnet of Shakespeare to his book, for it is less a "comedy of progress" than a condemnation of those platonic attachments which are necessarily sterile. The hero, a young man of good birth and abilities, but weak character, comes under the influence of a great lady considerably older than himself, and married, as the fashion in novels now is, to a stupid husband. At her bidding, for political intrigue is the breath of her life, he enters Parliament and finds a "Third Party." From the position of protégé he passes rapidly to that of lover. The dénouement is the converse of the famous one in 'Esmond.' 'The Comedy of Progress' contains some clever conversation and well-realized characters, but is marred by not a few crudities. No woman of breeding would say to a man who has just been introduced to her, "You are very handsome." The author would have achieved a larger measure of success if his story had been rather less ambitious in plan.

#### ENGLISH HISTORY.

*Select Documents of English Constitutional History.* By G. B. Adams and H. Morse Stephens. (Macmillan.)—A volume of English constitutional "Documents" selected by two American professors from several well-known text-books published in this country might appear, at first sight, to be a somewhat superfluous undertaking. Such a description of the matter, however, would scarcely convey a fair idea of the work before us. In the first place, these printed documents are preserved in their original form amongst our public archives for the information of students at large. Again, although it is true that the American editors acknowledge on almost every page their obligations to one or other of the English editions to which we have referred, it will be found on a closer examination that the method employed in the selection and reproduction of these texts has a distinct individuality. Moreover, we are assured that the purpose which these documents are intended to serve differs materially from that which is usually associated with the use of such collections in our own history schools. The explanation of the nature and object of their enterprise which is offered by the American editors in their preface can be readily accepted with a few slight reservations. However praiseworthy the determination to collate these reprints with the "originals" may appear, the reader is not much the wiser for such a revision of the texts. This objection may at least be made in the case of the mediæval documents which appear here in the form of translations. Indeed, we do not clearly gather whether the collation referred to has been made with the actual MSS., or with the printed versions which, in most cases, were merely reproduced by the English editors of "select documents." From their insistence on the preservation of the spelling and "capitalization" of the collated "originals," we might certainly infer that the latest editors of these historic texts had the actual MSS. before them in the course of their revision.

We need not perhaps, in any case, attach much importance to this question of revision. We may give the learned editors full credit for a conscientious collation of their texts with some recognized version, if not with the originals themselves, and also for the correction of any slips which may have been detected by them in the English reprints above referred to. The real value of such a collection as this does not depend upon an affectation of textual accuracy, but upon the selection of the documents that are best calculated to serve the purpose in view. This, we are told by the editors, was partly to produce a "source-book" covering the whole range of English constitutional history, and also to present the documents selected in such a form as should be intelligible to a large and increasing class of students.

We are aware that certain objections might be made to this method of historical teaching, but at least it has the advantage of enabling the student to identify, however roughly, the historical documents which are so glibly referred to in the usual text-books. In fact, the editors appear to have been chiefly influenced by this consideration, which "caused them to reject a general introduction," such as forms "the most valuable feature of the three well-known volumes of selections made for the Oxford Clarendon Press." This explanation certainly suggests that English students who use the editions referred to are in the habit of neglecting the French and Latin texts so long as their constitutional significance can be conveniently gleaned from the "special introductions to the different documents." There is probably much truth in this observation, and this consideration alone would justify the experiment of an unglossed text. This, indeed, is the real improvement which the American editors have modestly claimed for their own edition, that "one of the results of using this compilation will be to attract attention to the interest and importance of the study of documents, so that the more advanced students will turn to the more full and elaborate editions."

With these limitations, which, as we have seen, are frankly admitted by the editors, the present collection should prove a really valuable addition to the already formidable series of "illustrative" documents. The selection of constitutional precedents, from the Conquest to the Restoration, has been made with care and judgment, but we miss a reference to M. Charles Bémont's valuable 'Charters des Libertés Anglaises' amongst the authorities cited on p. viii. For the period subsequent to the Restoration the editors have been free to make their own selections from the authorized versions, and have performed this by no means easy task in a very satisfactory manner. Curiously enough, the question of the taxation of the American colonies is not represented in this collection, and the omission is perhaps typical of the broad and scholarly lines on which these selections have been made.

*Cromwell on Foreign Affairs.* By F. W. Payn. (Clay & Sons.)—Mr. F. W. Payn writes rather like Macaulay's "ardent schoolboy," save that the lapses into slang are far more frequent than any prudent schoolboy would permit himself. His invectives are puerile and his style singularly unlettered; while the attempt to imitate Carlyle by inserting his own views from time to time in the middle of Cromwell's sentences is as ridiculous as it is disagreeable. The language in which he speaks of statesmen like Gladstone and Mr. Morley, or nations like Germany and Austria, is extraordinary. Yet the book is not without its interest, and even its value. There is some real thinking at the back of it, and a not inconsiderable knowledge of international law. The most important essays are those on 'Neutral Trade in Arms and Ships'

and the 'Bombardment of Coast Towns.' The first affords evidence as to the effect of the Alabama case in extending the conception of neutral duties. But writers like Mr. Payn never seem to reflect that everything that makes neutrality more inconvenient and more costly tends to widen the area of all wars, and thus to produce greater and not less inhumanity. By attempting to saddle neutral governments with the duty of themselves preventing all trade on the part of their subjects in contraband articles, we shall tend to make them readier to espouse actively the side in any international quarrel with which they sympathize. As to the bombardment of coast towns, we think Mr. Payn has a much better case. The subject, indeed, illustrates the inconveniences of international law in actual practice. If it ever gets too far in advance of general opinion, or too much in conflict with military exigencies, this system, excellent though it be on paper, is bound to go to the wall. As the author says, "Whether the practice is wholly indefensible or not, we feel sure that it would be far safer to make the coast towns defensible than to rely on the indefensibility of the practice." This is sensible enough. But the book was hardly worth publishing.

*Edward Plantagenet, the English Justinian; or, the Making of the Common Law.* By Edward Jenks. "Heroes of the Nations" Series. (Putnam.)—Although it is impossible to question the claims of Edward I. to a place among Mr. Putnam's heroes, it was inevitable that a new biography should challenge comparison with Prof. Tout's masterly sketch, and almost inevitable that the comparison should result in a verdict unfavourable to the new-comer. Mr. Jenks's opportunity lay in the development of the biography on the legal side, and his preface and two subtitles raised the hope that he had seized it. But the promise is not fulfilled; indeed, the space given to Edward as a lawgiver is small rather than large. Instead of following his natural legal bent, Mr. Jenks seems at first to evade comparison by writing of anything rather than of Edward. The two opening chapters are on the Middle Ages in general, and sweep the range of history onwards from 330 A.D., and of geography from the Atlantic to the Chinese Wall. Not only feudalism, the monastic orders, and the open field come in for discussion, but also, what are less in place, the dates of the caliphates, the origin of the Huns, and the formation of the European kingdoms. When at last England and Edward are approached it is not upon the subject of the biography that the story is concentrated, but now upon Henry III., now upon De Montfort. Nearly half the book must be read before it becomes in any sense biographical, and it is then that it first becomes interesting. Mr. Jenks's writing is often clever, suggestive, and stimulating, and there is, of course, much in these pages which goes far to redeem the fault of inartistic grouping, of an ill-digested scheme. We have never seen the force of Edward's Statute of Merchants, or the steps that led to the Quo Warranto proceedings, so well described in a few words. But though the too-short chapter 'The English Justinian' is the best, some of its verdicts excite mistrust. Theories are boldly started that may do well enough to rouse a sleepy class, but will not stand the cold light of print. Thus the novel doctrine is laid down that the statute De Donis Conditionalibus was passed in the teeth of royal opposition, for Edward could have had no lot or part in strengthening a system of entails. To establish this requires two unwarrantable assumptions. We have no evidence of the king's disapprobation, and we can have no evidence that he foresaw how the statute would work. Mr. Jenks enlarges on the mischievous influence of the statute, as if it con-

tained clauses to cancel the heir's liability for debts encumbering the estate, and clauses to save entailed estates from the penalties of an attainer. But what we know now Edward did not know; far more likely is it that the king, as the greatest of landlords, believed that it would operate in his own favour. Mr. Jenks tries to make things very simple and easy to remember: "De Donis," he says, is the price exacted by the feudal lords in return for the Statute of Acton Burnell. That may be simple, but is it true? And he is ever ready with some equally clear explanation that puts everything in a nutshell. But of the suggestions that look superficially inviting, some all too readily show themselves for the crudities they really are. We are told, for instance, that it accounts for the Statute of Merchants if we realize that the earliest debts were blood-fines, alternatives of corporal vengeance; "and thus it becomes clear why the merchant of the thirteenth century, especially the foreign merchant, was helpless in the hands of his debtors." Proceed to exaggerate somewhat the nature of this helplessness, and then on this basis of loose reasoning and faulty fact you may rear the doctrine that "a patient study of the history of legal ideas removes all difficulties"; "it leaves the student wondering at the simplicity of the explanation, so long sought in vain by the exalted methods of deductive speculation." It does, indeed! Less grandiose, but equally inept, to our thinking, is the summary of the purpose of the Second Statute of Westminster; it is all simple; the clauses were in the "interests of sport," the sport of the court-day. Tedious delays and long waits between the acts are disappointing to people who want to watch the performance, and all the statute's elaborate technicalities are to secure better value to the audience for their money. Upon this thin flippancy the author does not hesitate to embroider. There is no sign of careful effort to trace out cause and effect, any slapdash suggestion will do. Surely it is straining a point to put down the resuscitation of the Corpus Juris Civilis to the Crusades. Their broad back will bear many of the historian's burdens, but not this. In work thus hastily put together sins of omission are to be expected. There is no mention of the more important of Edward I.'s revolutionary dealings with the scheme of national taxation. It was here that he gave a noteworthy proof of his intention to open up certain feudal backwaters. Mr. Jenks, of course, notices the signs of this policy where he deals with Quo Warranto writs and with the statute Quia Emptores, but we have never yet seen it sufficiently revealed from the point of view of finance. Here, even after a discussion of the events that led to the confirmation of charters, the reader is left to find out for himself what was the importance of that confirmation. We hear, of course, a good deal of Edward's motto "Pactum serva," but there is no hint that he would stoop to accept the Papal remission of inconvenient promises. Mr. Jenks's hero would be none the less heroic if we were allowed to see more of his human frailty. The numerous errors of detail argue throughout haste and want of care. It is not known that William I. withdrew ecclesiastical causes from the secular courts before Hildebrand became Pope. The references to the early history of London are particularly faulty. Mr. Round's repeated and resounding warnings go unheard, and for London's first mayor is here offered a certain "Richard" fitz Aylwin, Richard I. having granted the Londoners, "at his coronation," leave to "elect" a mayor and sheriffs. Before this new and original "Richard" came to power, we learn that there was a "king's bailiff and bishop's portreeve," equally new and original. The attempts at genealogy are not happy; the crowning genealogical offence

is that the Geraldines are unhesitatingly pronounced to be "Gherardini." A mistake which argues little realization of Welsh history and geography is the conversion of Maud's castle into Mold. After that it is not surprising to find that Queen Eleanor dies at the unknown "Hardby," near Lincoln. Mr. Jenks should not write "almost, if not equally, as great," and should make up his mind whether he will address a learned or a popular audience. Here we have Grosseteste's familiar surname steadily translated Greathead for the ignorant, but Malcolm "Ceanmore" stands in its native obscurity: haply its meaning is less generally familiar. The book is freely sprinkled with illustrations, which are well executed, but too many have no connexion with Edward or his times. There is so much to admire in Mr. Jenks's earlier work that it is impossible to restrain a feeling of impatience when we get from him what is inferior.

*Henry V.*, by C. L. Kingsford (Putnam), is another welcome addition to the "Heroes of the Nations." It is, we are told, an expansion of Mr. Kingsford's article on Henry V. in the "Dictionary of National Biography," worked out after a restudy of the original material. The exigencies of severe compression and the flowerless style necessitated by the dictionary forced many of the writers of its longer articles to work in chains. The present book is one of the numerous instances of those authors availing themselves of a later chance to say what they have to say at more adequate length and under less rigorous restrictions. Mr. Kingsford has certainly taken full advantage of his opportunity, and has written an eminently scholarly, intelligent, and well-ordered life of the victor of Agincourt. Perhaps the only fault that we feel disposed to find with him is that he has not cut himself free enough from his earlier bondage, so that, though excellent as a piece of scholarship, this book has not always the breadth of outline and treatment, the subordination of details to the emphasis of a few leading ideas, and the cunning in knowing what not to say, which are perhaps necessary to fulfil with any completeness the mission of a popular work. Mr. Kingsford's style, clear and lucid as it is, is rather too stiff and subdued to make the whole volume very attractive to the careless reader. But there are large parts which should easily carry the most incurious along with them, and among these we may specially mention the account of the organization, equipment, and methods of an English army in the days of Henry's great victories, and the lucid explanation of the political forces that combined with ecclesiastical motives in influencing the fathers at Constance. In descriptions of these types Mr. Kingsford seems to us to have been much more conspicuously successful than in his sketches of character. But it may also be the fault of that somewhat priggish, but most excellent of mediæval heroes that his biographer finds it not very easy always to clothe him with flesh and blood. The illustrations are numerous and for the most part good and appropriate. They stand in fairly close relation to the text, and are made more useful for consultation by the careful descriptive catalogue of them. The maps are more unequal. There is a map of Northern France, which is more like an old-fashioned "map of France in provinces" than an historical fifteenth-century map. The map of Wales is not only useless in its vagueness, but misleading in its inaccuracy. Fortunately the military maps are of higher quality and really serviceable. The list of authorities is complete and valuable, and the text shows that Mr. Kingsford has really used them. We miss, however, a reference to Mr. Wylie's "Ford Lectures" on the Council of Constance. The book is very accurate, though there are a few doubtful things, due to the fact that Mr. Kingsford follows too closely

the mendacious apologies for Richard II. written by his French partisans. For instance, he tells us from Creton that Richard dubbed the young Henry knight in Ireland in 1399, and later that his father knighted him before his coronation, "in apparent disregard of his previous knighting by Richard." An easier explanation would have been that Creton's statement on this small point, as in many more vital matters, is not trustworthy, and that it is pretty certain the Irish ceremony never took place. On another small point we are not quite clear that Mr. Kingsford is right. A "herse" of archers may very likely have been a "triangular wedge-shaped formation." But we do not think that the well-known description of the "herse" by Sir John Smith is compatible with this view. Smith's "herse" is apparently a rectangular formation, a thin, shallow, extended line, not more than seven or eight deep. Yet Mr. Kingsford quotes Smith as if he elucidated instead of confounding his own previous explanation. However, such points as these are mere matters of opinion. On questions of substantial accuracy it would be hard to pick holes in this scholarly narrative.

*A Short History of England.* By Katharine Coman and Elizabeth Kendall. (New York, the Macmillan Company.)—Another! If supply indicates demand, the craving for history in schools must be surprising. This book is sensible, well written, and well informed. The illustrations are well chosen. The maps are good. It is not overloaded with details; it is not too difficult for schools. In a word, it is admirable—and superfluous. Why cannot some of the energy shown in the production of innumerable school-books be turned to the unexplored paths of history? There are plenty of them.

*Henry VIII.*, by F. Darwin Swift (privately printed), is a well-arranged set of "coaching" notes. The information is accurate, authorities are plentifully cited in the notes, and the writer gives a very fair conspectus of the complications of domestic and international problems, on which the yet more complicated ecclesiastical question had so potent an influence. But it is not clear that this sort of thing, even well done, is an advantage; it is far better for students or teachers to do such an abstract badly for themselves than to make use of notes like these, excellent though they are.

#### OMARIAN LITERATURE.

*The Quatrains of Omar Khayyám.* Edited, with an English Verse Translation, by E. H. Whinfield. (Kegan Paul & Co.)

*Quatrains from Omar Khayyám.* Done into English by F. York Powell. (Oxford, H. W. Bell.)

WHEN Mr. Whinfield's 'Omar Khayyám' was first published in 1883 it was at once recognized as a sound and scholarly performance, and it still ranks as the best of the few books about Omar which can be called authoritative. The editor is qualified for his task by a thorough knowledge of the Persian language and literature, and especially of the mysticism which has exercised so remarkable an influence on poetical thought and expression. He has also a great deal of shrewd common sense. Consequently his account of Omar, whether it be wholly true or not, is at all events nearer the truth than any estimate founded on the belief that a man's writings, interpreted by themselves, form a complete index to his character. Mr. Whinfield's translation in verse, though unpretentious and not professing to be inspired, follows the original closely, and gives a fair notion of Omar's terse simplicity. Its somewhat prosaic quality, perhaps, does him less injustice than readers of FitzGerald might imagine. Omar is a poet, of course, but in this respect alone we should

put him below Martial, who morally is unfit to be mentioned in the same breath with him.

The introduction, which has been enlarged and partly rewritten, begins with a biography embodying the discoveries of Profs. Browne and Schukovski. These add nothing to the bare facts already known about Omar's life, but afford some evidence as to his reputation among the men of his time. We miss the story of the three school-friends—another agreeable fiction overthrown! The sections dealing with the text and translation remain pretty much as they were. We should like to quote Mr. Whinfield's excellent observations on the latter subject, which are supported by the authority of Dr. Johnson and the practice of the best English translators since Dryden. The fourth section is entirely new. It treats of Omar's intellectual antecedents, and under the heads of 'Sacred Law,' 'Philosophy,' 'Mysticism,' and 'Poetry' supplies a lucid sketch of "the ideas and sentiments which were fermenting in the minds of his contemporaries." We commend to Omarians this résumé of the sources whence Omar drew the stuff and embroidery of his 'Rubá'iyát.' Brief as it is, it points out the only way to full appreciation and understanding.

As regards the text, Mr. Whinfield has corrected his first edition in several places, and there is little room for further improvement. A few points may be taken, however. The note on p. 9 is unsatisfactory. *Yazdānārā* is surely a dative, and we cannot accept the explanation of *ghulām* as meaning "child" instead of "slave," though it does not materially affect the sense. Should not *bād* in the last line of No. 23 be *jōy*? *In u ān* (No. 27) refers to the world of phenomena. *Dar khāna khāzidā* (No. 50, last line) is contrasted with the "running to and fro" of the previous verse, and means "you crept into your house"—i.e., stayed at home. The lines (No. 109)—

I said, "Alif is enough, say nothing more;  
If any one is at home, a single letter suffices."

almost certainly allude to the Persian imperative meaning "come," or "come in," which is simply the long vowel ā. That one letter, spoken from within the house, constitutes an invitation to enter. For *kam* (No. 160) read *gum*, and translate "scatter my dust." Other readings indicated by the rhyme are *ghōr = muhannas* (No. 198, first line); *mīghār*, for *mī'ād* (No. 234), although the dictionaries do not acknowledge this form; and *pīrāmani* for *pīrāhani*, which occurs twice in the last line of No. 298. *Bakahna'i namad* (No. 220) makes good metre and better sense than the reading adopted.

We offer these suggestions to Mr. Whinfield in a spirit of gratitude for the benefit which, in common with many students of Persian, we have received from his admirable editions of the 'Rubá'iyát' and the 'Gulshani Rāz,' and his most useful abstract of the 'Masnavi.' Thanks largely to his labour we now have a trustworthy text of Omar—or, to be accurate, of a portion of the poetry ascribed to Omar—which may serve as a basis for criticism, and will doubtless admit of emendation here and there.

Prof. York Powell's booklet includes twenty-four quatrains "turned into English on the familiar model from M. Nicholas and Mr. Justin McCarthy's versions, for the pleasure of a friend." The renderings are graceful, and the verse, if it halts a little, never loses its dignity. We have read the prefatory note with interest as giving the personal impressions of an accomplished scholar; but after looking carefully at the picture labelled 'Omar Khayyam' we cannot help asking, "Is he an Englishman?"

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## FRENCH MEMOIRS.

*Memoirs of Madame de Motteville.* Translated by Katharine Prescott Wormeley. Illustrated. 3 vols. (Heinemann.)

*Journal and Memoirs of the Marquis d'Argenson.* Translated by Katharine Prescott Wormeley. Illustrated. 2 vols. (Heinemann.)

*The Sufferings of the Royal Family during the Revolution in France.* Deduced principally from Accounts by Eye-witnesses. (Smithers, Hampden & Co.)

We may still say, as Sainte-Beuve said more than fifty years ago in the same connexion, that this is a highly retrospective age. There is no end to the republication of those memoirs and journals and autobiographies which afford direct and more or less vivid glimpses into the past. The great French critic thought that the appetite for these remnants of the past became more eager in proportion as industrial activity and scientific invention advanced towards the new and the unknown. No doubt the two tastes are one another's complement; we see an ingenious writer like Mr. H. G. Wells relieve the strain of dipping into the future by running back to have a simultaneous peep at our prehistoric ancestors. So a brief excursion into the past may very naturally refresh the mind which is a little overstrained by the effort of keeping up with the heated rush of discovery—"Whirr! whirr! all by wheels! Whizz! whizz! all by steam!" as the Turkish pasha summed it up to Kinglake—or with the still more feverish march of high politics,

To ken what French mischief was brewin',  
Or what the drunlik Dutch were doin';

Or how the colleshangie works  
Atween the Russians and the Turks.

It is as natural as the desire to get out of London in August. And there is no easier or more delightful way of thus escaping to the past than by way of one of those volumes of personal memoirs in which the literature of France is particularly rich. In quality, indeed, we need not be afraid to contest the palm. Pepys alone would place us easily first—there is nothing in French to be compared to that delightful gossip, even if we were more certain than we are of the veracity of Casanova. Madame d'Arblay and Scott and Greville, in their several kinds, are well able to hold their own with any foreigners. But in quantity the French easily beat us. We have no series like those of Petitot and Barrière—perhaps one of the publishers who are always looking out, like the Athenians, for something new might consider the possibility of undertaking such a work, on the French lines of handy size, moderate price, and scholarly editing—and so it is natural that we should borrow at times from our neighbours for the use of those who hold with Johnson and Sainte-Beuve that biographical literature is the best of all reading.

Miss Wormeley, whose excellent version of the 'Comédie Humaine' and life of Balzac give her a high claim to consideration, has done further service to the reading world in this country and in her native States by producing very readable translations of two of the less-known French memoir-writers. Madame de Motteville's book is still the best authority on the life and character of Anne of Austria, who figures so largely in the Musketeer cycle that even the least historically minded of readers must desire to know how far the great Dumas adhered to historical truth in his portrait of Louis XIV.'s mother. By judicious abridgment, confined to the parts of Madame de Motteville's work which were based on second-hand information, Miss Wormeley has brought the book within reasonable compass, and her edition, which is illustrated with contemporary portraits, may be heartily recommended to the English or American reader in search of an agreeable

holiday companion. Madame de Motteville was a woman of parts beyond those commonly allotted to the waiting-women of queens. As Sainte-Beuve says in that 'Causerie du Lundi' which Miss Wormeley has wisely chosen as an introduction to her handsome volumes, Madame de Motteville possessed "that wise and reasonable mind which saw very closely the things of her day, and estimated and described them in such perfect proportion and with an accuracy so agreeable." The first paragraph of her own preface is so applicable to the present day—showing that Tennyson hit upon no novel truth when he spoke of "that fierce light which beats upon a throne"—that we may extract it here, both for its own sake and as a specimen of the translator's style:—

"Kings are not only exposed to the eyes but to the judgment of all the world; very often their judgments are good or bad according only to the different sentiments of those who judge them by their passions. They have the misfortune to be censured with severity for things about which they might be blamed, but no one has the kindness to defend them for other things which might justly obtain some excuse. All who approach them praise them in their presence through base self-interest, in order to please them; but each man, with sham virtue, joins in judging them severely when absent. Moreover, their intentions and their sentiments being unknown and their actions public, it often happens that, without wronging equity, they may be accused of faults which they never intended to commit, but of which they are nevertheless guilty, because they have been deceived, either by themselves, for want of knowledge, or by their ministers, who, slaves to ambition, never tell them the truth."

Miss Wormeley, it will be seen, hardly does justice to the easy but dignified and flowing narrative of Madame de Motteville, but her version is usually accurate and fairly pleasant to read. The book itself needs no commendation. What can offer more entertainment and instruction than a work in which the two great cardinals, Richelieu and Mazarin, and the young Louis XIV. play the principal parts? The author's point of view lends piquancy to her faithful narrative. "I thought only," she says, "of amusing myself with what I saw, as at a fine comedy played before my eyes in which I had no interest." The intrigues of the Fronde and the seedtime which produced the harvest of the Grand Siècle furnish the material of a most fascinating work.

In the other two books that lie before us we see another seedtime and a sadder harvest. The journal and memoirs of D'Argenson—the elder brother of Louis XV.'s famous Minister of War—set before us the growth of those miseries and oppressions which led to the fall of the old rule; and the compilation which describes the sufferings of Louis XVI. and his family shows the expiation of these evils by the successors of Hugh Capet. D'Argenson, whose memoirs are here translated by Miss Wormeley from the "Édition Définitive" which Rathery published in 1859, was a man of singular talents and of an honesty rare among public men in his time. He jotted down everything that occurred to him as worthy of note during the forty years in which he watched the development of affairs at close quarters, and the book which has been made from his detached pages is a work of unusual interest, on which Taine and other historians of the Ancien Régime have drawn largely. There are few more instructive periods of history. What can be more striking, for instance, than Louis XV.'s plaintive remark, when he had been scratched by the dagger of Damiers, "Why should any one want to kill me? I have harmed no one!" If he had asked his Foreign Minister he might have learnt a useful truth. Here is a typical extract, dated 1739:—

"Within the kingdom things are going in a manner to make one tremble; no morality, selfish interests everywhere; hypocrisy and the zeal of the violent bullists torment the poor subjects of the king and honest men; they are driving us to a schism through

the decrepitude of the cardinal, who is the dupe of all the villainous priests who surround him. In the provinces men are dying of hunger or eating grass; bread costs five sous a pound in the Vendômois, and three sous in Paris, and these prices will increase in the spring. What reasons to make the king weary of his present ministry!"

Meanwhile, Louis the Well-beloved amused himself in the Parc aux Cerfs, and explained to those who wished him to interfere that he had really nothing to do with the Government—that it would be bad taste to wish to attend to State matters, which were in the hands of other persons. "L'État c'est moi"—a bad rule—had given place to "Après moi le déluge"—a worse one; and D'Argenson shows very clearly how the flood was rising. In the 'Sufferings of the Royal Family' we see the bursting of the dams. This is a reprint of a compilation from the memoirs of Hue, Cléry, Edgeworth, and the Duchesse d'Angoulême, which was published in 1817, with one or two additions, of which the most important is a long letter, describing the queen's execution, which appeared in the *Times* for November 8th, 1793. The book, of course, has little value as an authority, but it is interesting and pathetic. It is amusing to see the notion of historical evidence implied in the editor's note on the execution of Louis XVI. The fact that Edgeworth did not remember his alleged last words to the king, "Son of St. Louis, ascend to heaven!" is, according to this editor, "the best proof that they were spoken from the impulse of the moment." In his entertaining essay on 'The Pearls and Mock Pearls of History' Abraham Hayward tells us that

"the Abbé Edgeworth frankly avowed to Lord Holland, who questioned him on the subject, that he had no recollection of having said it. It was invented for him, on the evening of the execution, by the editor of a newspaper."

## OUR LIBRARY TABLE.

DR. THEAL, who has done so much for the elucidation of South African history, publishes a new book, on somewhat different lines from those of his earlier works, under the title of *Progress of South Africa in the Century* (Chambers). This is virtually a history of Africa south of the Zambesi from 1795 to 1899, for the author has very sensibly taken the first English occupation of the Cape and the outbreak of the recent Boer war as his starting and closing points. The book is marked by his well-known qualities of thoroughness and impartiality, for we cannot agree with those extreme "loyalists" who accuse Dr. Theal of perverting history in order to present British policy in an unfavourable light. The melancholy truth is that we made many bad blunders in South Africa, from the executions at Slagtersnek to the Jameson Raid, and the historian has no excuse for ignoring them or even for slurring them over, whatever the political pamphleteer may feel himself called upon to do. In the preface to this book Dr. Theal declares that his sympathies are all on the British side—"As a Canadian of Loyalist descent, I naturally wish to see the extension and solidification of the Empire where that can take place without wrong or injustice to others"—but adds that he has endeavoured not to let that feeling bias his work, and that, "as far as human power goes, it is absolutely free of partisan spirit." Speaking from our own independent study of South African history, we do not see, and have never seen, reason to discredit this profession. Dr. Theal is certainly not an apologist for the British, and equally not for the Boers; he writes always as an historian, to whom the discovery of truth is of more importance than the glorification of one set of politicians or the condemnation of another. Sometimes of course, like other historians, he makes mistakes, or is led away by too great reliance on a single docu-

ment; but such instances are as rare in his work as in that of any recent historian whom we can call to mind. Certainly there is no writer on the whole history of South Africa who can for a moment be compared with him in authority or in learning. The book now before us, though it contains little that is new, is worthy of its author's reputation, and presents the history of South Africa under British rule in a complete and satisfactory manner. It is a pity, however, that all the financial statements should be presented solely in terms of American currency. The narrative of the last few years, though necessarily superficial, is lucid and impartial. Dr. Theal is equally severe on the late Transvaal President's lack of "wisdom and prudence" and on the "almost inconceivable rashness" of Dr. Jameson. His account of the demoralization of the Transvaal Boers by the gold discoveries is well put, and the honest student of affairs will have little difficulty in understanding the mental attitude which prompts the remark that "the writer of this volume has no hesitation in saying that good would it have been for South Africa if there were not a particle of gold in her bosom." The concluding chapter, which presents a brief statistical account of South Africa in 1899, affords an interesting comparison with the state of the country at the opening of the nineteenth century, and adds point to Dr. Theal's concluding remarks, with whose spirit every reader will sympathize:—

"South Africa is the land of good hope. Every notable advance that it has made has been preceded by a period of deep depression. God grant that the present—the greatest trouble it has ever known—may be followed by the perfect reconciliation of the two kindred peoples who occupy its soil, by which alone it can attain the highest point of happiness and prosperity."

*In The Story of Westminster Abbey* (Nisbet & Co.) Miss Brooke-Hunt has carried out the happy idea of writing about the Abbey not merely for the children of the mother country, but also for those boys and girls of the empire whose homes are beyond the sea, that their minds may be properly imbued with the greatness and significance of the building and its monuments until such time as they are privileged to visit them in person. And, on the whole, she has succeeded well in a task which, owing to the wealth of material and the vast period of history to be covered in a comparatively short space, can have been no light one. The author has divided her book into two parts, of which the first, dealing with the gradual growth of the fabric under the different sovereigns who have ruled over Great Britain from the earliest Saxon times to our own, is decidedly of the greater interest. The second part, devoted to an account of the poets, musicians (amongst whom Jenny Lind does not appear), statesmen, soldiers, men of science, and others who have been buried or have had monuments raised to their memory in the Abbey, is rather suggestive of a biographical dictionary, in which the biographies are curiously unequal, and there is some confusion in arrangement. Miss Brooke-Hunt has a slight tendency to moralize, and her style is consequently better suited to children than to their elders, but she is sometimes inclined to forget the youth of her readers and to provide them with information above their full comprehension. She has, however, enriched her pages with delightful anecdotes, culled from ancient authorities, and so unimportant are her inaccuracies that the critic scarcely needs to be disarmed by the author's statement in her introduction that the book "does not aspire to be technical, exhaustive, or very erudite." It is illustrated with excellent photographs.

*Some Impressions of Oxford*, by Paul Bourget, English version by M. C. Warrilow, with drawings by Edmund H. New (H. W. Bell), is a translation of that portion of M. Paul Bourget's *'Études et Portraits'*, published

in 1889, which describes his sojourn of two months in Oxford. The 'Impressions' are conveyed in a series of letters to a Paris friend, and they doubtless enabled him to form a very good idea of life in the English University town, though M. Bourget is perhaps too prone to find the Quartier Latin there. He is never so happy as when he is dreaming, and the happiest of his dreams is the one in which he fancies himself fellow of a college. The illustrations are decorative, but the artist, without having the same excuse, has imitated the inaccuracy of detail which in a talented and cultivated foreigner, writing with kindly faithfulness to the spirit of his subject, is easily and rightly condoned. M. Bourget, for example, represents "Old Exeter" as "still facing Lincoln"; but that is no reason why Mr. New should show us Tom Tower standing at the end of the "Corn." The colour-scheme of the cover is neither appropriate nor beautiful. Mr. Warrilow has done his work well on the whole, but "Lesbie," "orateur public," and "Atalante to Calydon" are out of place in an English translation, and "salle de lecture" does not mean a lecture-room.

*Tudor and Stuart Love Songs*. Collected by J. Potter Briscoe. (Gay & Bird.)—Numerous as are the English anthologies, no lover of poetry is likely to quarrel with the present. So far as concerns the poems of Tudor and Stuart times an editor can scarcely go wrong: the harvest is overflowing, and he may reap or glean at leisure and at hazard. Our only complaint is that with so much at hand he has included so little. Two or three volumes the same size as this might be filled with poems on the same subject every whit as beautiful and as worthy of preservation as those here given. Restraining ourselves strictly within the period defined, we ask, Why have we not a single poem from the 'Astrophel and Stella' of Sidney? Where is the "Hear, ye ladies that despise," from the 'Valentian' of Beaumont and Fletcher, one of the finest love lyrics of the Tudor or Stuart drama? Why have we no line from Wither's 'Fair Virtue, the Mistress of Philarete'? Why is there no word of Andrew Marvell? and why, O why, is there no mention of Mrs. Behn's exquisite "Love in fantastic triumph sate"? The natural answer to all these queries is that the space at disposal is limited; but surely Marvell as a love poet is more considerable than Motteux, and Mrs. Behn's solitary lyric is immeasurably superior to anything quoted or quotable of John Hughes, George Farquhar, Thomas Parnell, or even Isaac Watts. The real reason, it is to be feared, is that selections are made from selections, and rarely or never from the works of the poets. Consequently the same poems are repeated, we will not say in such a case *ad nauseam*, but with a somewhat "damnably iteration." With all its limitations Mr. Briscoe's book is a treasure-bag into which one may dip with the certainty of drawing a prize. It is also charmingly got up, and its print, its rubrication, its illustrations, and its cover, no less than its literary contents, render it a book for Beauty's bower, supposing Beauty to have time to read praises of her charms in the abstract. One thing in Mr. Briscoe's introduction causes us little perplexity. After saying with truth that England during the reign of "Good Queen Bess" was full of song, and accounting very reasonably for the outburst of poetry due to the introduction by travelled courtiers of sonnets of the Petrarchan type into English, he makes the somewhat astounding statement that, "of the writers of love verses, William Watson occupied a very high, probably the highest, position during the time of Elizabeth." Not only is no poet of the name quoted in the 'Dictionary of National Biography,' in Ritson's 'Biographia Poetica,' in Warton's 'History of English Poetry,' or in other works of standard authority, but also no

mention of him other than this on the first page of text is found in Mr. Briscoe's volume. We are thus driven to one of three conclusions: there is a misprint of a singularly aggravating nature for the editor, or Mr. Briscoe has confused in his memory a poet of the twentieth century with one of the sixteenth, or, again, he has written William Watson while meaning Thomas. Thomas Watson's 'Εκατομπάθια, or Passionate Century of Love,' is a famous collection of so-called sonnets of much merit and extreme rarity. Of him Thomas Heywood in his 'Hierarchie of the Blessed Angels' said, in words that his biographers seem to have missed, that he

wrote  
Able to make Apollo's self to date  
Upon his Muse.—Lib. iv. p. 206, ed. 1635.

Of him, moreover, in the present compilation, Mr. Briscoe quotes (p. 34) a favourable specimen. We remember ourselves copying out Thomas Watson's poems when they were inaccessible in print. He is a poet, but does not occupy the highest position in the "times of Elizabeth"; he is scarcely higher than Henry Constable, from whom Mr. Briscoe quotes, or Bartholomew Griffin, whose 'Fidessa' he leaves unnoticed.

MR. H. W. BELL has printed a booklet containing an excellent little paper on *University Magazines*, by Mr. H. C. Marillier, who has evidently a wide knowledge of the subject. In two or three points he is open to correction, but these are not of sufficient general interest to mention here. The bibliography is most painstaking.

A SPECIAL Imperial issue of *John Bull*, a new humorous paper, has been sent to us. Mr. Harry Furniss has made an effective picture of John Bull for the cover, though details of contents and contributors occupy overmuch space. The "forewords" claim a cosmopolitan catholicity as a distinctive note. The double-page cartoon is not quite a success, but the other pictures are distinctly good, and the whole is very cheap for a penny. We notice some excellent fooling in Latin verse by Mr. A. D. Godley, admire the courage which printed it, and hope it may be appreciated.

WE HAVE ON OUR TABLE *A Hero of Donegal*: Dr. William Smyth, by F. D. How (Ibsister), —The Cathedral Church of Manchester, by the Rev. T. Perkins (Bell).—A Laboratory Manual of Physics for use in High Schools, by H. Crew and R. R. Tatnall (Macmillan).—Social Life in England, by J. Finnemore, Vol. I. (Black).—The Antigone of Sophocles, with Introduction and Notes, by M. A. Bayfield (Macmillan).—Crowned to Serve, by C. Bullock ('Home Words' Office).—Philosophy and Life, and other Essays, by J. H. Muirhead (Sonnenchein).—The Silver Gate, by C. Forestier-Walker (Greening).—Under the Dome, by A. F. Winnington Ingram, D.D. (Wells Gardner).—Constructive Congregational Ideals, edited by D. Macfadyen (Allenson).—Occasional Papers, by the late Rev. G. S. Reaney (S.P.C.K.),—and Scenes and Studies in the Ministry of our Lord, by the Rev. J. H. Rigg, D.D. (Kelly).

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AFTER an illness of more than a year's duration there closed last Thursday week at Tegernsee, in Bavaria, the life of the man who, perhaps more than any other of his contemporaries, was a testimony to the essential greatness of the true scholar. For no one who came in contact with Lord Acton could fail to be impressed by his personality, yet his actual record of achievement is slight, and of success in the world's eye he had even less. It is for this reason that an estimate in this journal may afford a more adequate picture of the man than one which lays more stress on the political, or ecclesiastical, or practical aspects of his life. For these, it must be borne in mind, were not crowned with success, nor were they, except incidentally, the main objects of his activity. It is no exaggeration to claim for him, as for a man whom in some respects he resembled, the late Dr. Hort, the motto of a "life devoted to the service of truth," and to see in this dominating tendency the key to a career in many ways inexplicable. Certainly in both cases it resulted in "ambitions forsworn," while in Lord Acton's the search for knowledge became so absorbing a passion that the desire to set it forth had largely decayed, and was perpetually thwarted by the wish to find fresh material. Yet it was this quality which gave his peculiar *cachet* to one who, whether as member of Parliament, or courtier, or "inopportunist," or professor, or conversationalist, produced upon his contemporaries a sense of greatness imperfectly understood and powers insufficiently manifested. We cannot here do more than refer to his work as editor of the *Home and Foreign Review*, or to his activity at the time of the Vatican Council. But his opposition to Curialism, intense as it was, and as it remained after he had subsided from an ecclesiastical combatant into a professor at an undenominational and indifferentist university, was inspired by nothing less than this love of truth

and hatred of every kind of tampering with the individual conscience. His lectures on modern history, grave and even dry as they might appear, were lit up by this burning detestation of lies and hypocrisy, and might, indeed, have been well named "anti-Machiavel." Whether or no Lord Acton was right in supposing that the subtlest of all forms of Machiavellism was Ultramontanism, we may not inquire; but there can be little doubt in the mind of any one who heard him lecture or talk that he did think so. It was the same trait, the sense of the paramount importance of truth and the cardinal sin of stifling the individual sense of right or wrong, that made him so uncompromising an enemy of Bismarck and so severe a critic of the ordinary successful statesman. He was never dazzled by greatness that was merely practical and had no moral basis, and his famous inaugural lecture was little more than an expansion of the maxim: "Judge intellect at its best and character at its worst." It is not, in our opinion, open to dispute that it was this characteristic, even more than the wide range of his reading, that gave Lord Acton so deep an influence over Gladstone. That Gladstone was particularly successful in applying his notions we do not assert, but it is not to be denied that he passionately held them, and that, as appeared in the Don Pacifico case, they more than anything else divided him from so distinguished a representative of the other school as Palmerston. The inherent worth of humanity and the interest of mankind were the dominant thoughts of Lord Acton. And the gradual development of a more perfect morality and of methods of persuasion as opposed to compulsion, of liberty, and especially intellectual liberty, as against the authority of force, was for him the main thread in history. His interest in historical and other studies, although in one sense unpractical, was yet never pedantic. The accumulation of facts and the accurate presentation of affairs were, indeed, necessary, and his amazing memory made him at home in the details of politics of many ages; but the facts of history to him were, as he said, "not a burden on the memory, but an illumination of the soul." Although he set the highest store on impartiality, he never meant by it the lifeless accuracy of an annalist. His writings, whether published or not, if one day collected, as we hope they may be, will afford evidence that his conception of the course of history was eminently what is commonly known as a "philosophy of history." Nor, as a matter of fact, would it, if stated in a sentence, have greatly differed from the view of that philosopher who was as historical in the gross as he was the reverse in detail, that history is the record of the progress of man to a rational freedom. It was the inner meaning of historical movements for which Acton was ever seeking, and in spite of his vast knowledge of outward facts there is evidence that what interested him most was the tracing of changes in men's ideas, whether of religion or politics; and he knew, too, better than most, how intimately political and religious changes have been connected. Yet he was at pains to know the outward as well as the inward facts, and, as his conversation showed, was an extraordinarily acute observer of little traits and unconsidered trifles that escape too frequently the notice of the ordinary man. For to him these things were evidence, and he dared not neglect them. Probably he was happiest in his later years. He had given up the hopeless struggle against Curialism; nor is there, we believe, any reason to charge him with a failure to submit to the authority of the Church to which he belonged; it was the methods of Ultramontanism and the promotion of religion by political power and intrigue that he condemned. That university which, to her shame, had rejected him in his youth, received him with open arms as a professor, and he was glad to

find rest in a place of which, whatever its faults, the prevailing interests are intellectual and scientific. Its lectures caused him a vast deal of trouble—many wished that he had spent more time in other matters—but the result was not incommensurate. They were probably not altogether intelligible to the undergraduate, and not at all to the fashionable crowd who came to hear him as a morning amusement; but to those qualified to appreciate them—and there were a good many—they were replete not merely with learning, but also wisdom, and were an inspiration to hear as he rolled out, in a deep, refined, and melodious voice, the condemnation of a Richelieu or a Cromwell, of a Robespierre or a Marat, or unravelled the complicated diplomacy of the eighteenth century.

But, after all, lectures are the least important duty of a professor, and the work of Lord Acton at Cambridge will not stand or fall by them, brilliant as they were. It is hard to estimate it, for, like his conversation, it was elusive, and it was greater in what was left out than what was actually achieved. Many would be content to say he had done but little, and, save for the possession of so distinguished a name, Cambridge owed little to him. We do not agree with them. The actual output of Lord Acton was doubtless small; but his influence on historical studies and on Cambridge in general was out of all proportion to this. We may summarize it as follows:—

(1) He represented to a world not altogether sympathetic the worth and dignity of historical studies. He showed their real importance for a right understanding of the destiny of man, however regarded. He demonstrated also in his own person that history was not at once the Cinderella of the sciences and the playmate of the arts, below scientific inquiry as a means of training the mind to exact thought, and behind classical studies as an instrument of culture; but that if properly and consistently pursued it was a mental gymnastic of the highest order, and a great trainer in patience, sympathy, and refinement. He made history respectable.

(2) His ideal of perfection and fastidious accuracy impressed and inspired those many teachers and lecturers with whom he was in contact. It may be that the comparative excellence of the work turned out by ordinary scholars is only attained through the impossible ideals of men such as Acton and Hort, in whose eyes work that is scamped or hurried is a crime, and epigrammatic exaggeration the worst of mistakes.

(3) His vast erudition and even his library were at the disposal of any one who chose to ask him for assistance. He was never too busy to listen, never too bored to advise. He knew as well as most men the faults of youth, and had a very acute eye for the foibles of his fellows. Nothing, indeed, escaped him. But he was ready to spend time and attention on directing the reading or suggesting the investigations of any inquirer, however young or ill informed or conceited. He must often have been bored, but he rarely showed it; and as his severest criticisms took generally the form of careful omissions of statements or a very elusive irony his victims were not always aware of his thoughts.

(4) He impressed his views of the meaning of historical study upon Cambridge. In a place a little given to mechanical methods it was a great gain (though in this, of course, Seeley was similar) to have as a distinguished teacher a man who, though he saw all the trees and could name them, and tell their age, yet never lost sight of the wood; who always preached that history had a purpose, and believed that mankind had a goal; and for the like reason taught the inalienable authority of right in forming judgments. He would have nothing to do with the axioms that history can be reduced to bare annals, and that political relations are purely non-moral, and "the right is to be judged by the result." Some may disagree with him,

but the force with which he impressed these maxims is not likely to be devoid of effect.

(5) He kept alive the standard of cosmopolitan erudition. There was nothing local or provincial in his learning, and his notion of history escaped the prevailing taint of excessive insularity. His actual acquaintance with men and affairs, with scholars and statesmen alike, served to give point to his criticisms and to show that he was in one sense no less a man of the world than a scholar.

A man of the world in one sense he was not. The practical task of 'The Cambridge Modern History' was too great for him. All the general planning and mapping out and allotting of the parts he managed admirably; but with the arrangement of details he was from the first hopelessly overweighted. If any single cause can be said to have occasioned his fatal illness it was probably the work and worry of this book.

We are sensible that this study is inadequate, but, owing to considerations of time, it is impossible to make it better, or to give any impression of Lord Acton as a friend. Yet perhaps in this capacity his greatness showed itself most. For this appreciation will have failed of its object if it does not show that in the writer's view Lord Acton was a great man. In such a life there is much that is pathetic. The hopeless perfection of ideals renders achievement so small that the world laughs, and points in preference to the superficial, or, at least, commonplace productions of minds far inferior. Yet he would not have had it otherwise. No need of practical success allured him whose aim was "the mountain tops where is the throne of truth." He was like Browning's Grammarian in some ways, save that his studies were always pursued with a view to the interests of man; for his work, like his conversation, was intensely human; and if we must seek for his influence rather in what he was than what he wrote, is there not an example to show that such influence is often the most enduring, as it is the deepest and the most real?

#### THE MARRIAGE OF THE DUKE OF CLARENCE WITH VIOLENTE VISCONTI.

II.

All the dishes of the Gargantuan feast which followed the marriage ceremony are given minutely by the chroniclers. These small details are not unimportant. The strange words used have, many of them, become obsolete. The whole is interesting as showing the sort of fare which was considered in a principal city of Italy fit for the occasion. There were eighteen double courses of fish and flesh—"duplicatae carnium et piscium cum infrascriptis donis." When the writer of the annals describes the dishes and the gifts at the banquet he leaves his crabbed Latin and gives them in the fourteenth-century Milanese dialect. Some of the words are not to be found in any Italian dictionary I know of, nor in Cherubini's 'Vocabolario Milanese.' Probably the writer found a list of these things in Milanese archives and copied it verbatim. They are in italics.

All the dishes of the first five courses, both flesh and fish, are said to be "dorato." This, in modern Italian cookery, means merely garnished or coloured with the yolk of egg. But the Italians used to be fond of all manner of gilded objects. Even gilded boys, otherwise naked, were considered ornamental. At the celebrated *fête* given at Rome by Sixtus IV. and his nephew, the Archbishop of Florence, in honour of Eleonora, daughter of Ferdinand of Naples, on June 5th, 1473, Corio tells us, "A lato stava esposto su d'una colonna un fanciullo nudo dorato a forma d'angelo che da una fontana gettava varianda l'acqua or qui or là" (Corio, iii. 267, who makes Leonora already married to Ercole Estense. She was passing through Rome on her way to be married at

Ferrara). And at a triumph given by Lorenzo, Duke of Urbino, at Florence during the carnival of 1513, there was "un fanciullo tutto nudo e dorato" (Vasari, vi. 254, ed. Firenze, 1881). And these dishes may have been actually covered with a thin coating of gold, like the gingerbread of our childhood.

The first course was of little pigs with fire in their mouths. Corio says: "Che mandavano fuoco dalla bocca. Et porcellino dorato (piscis)." With this course were presented two fine greyhounds with velvet collars and silken chains, and twelve couple of bloodhounds ("sauxi"; Corio has "segugi") with chains of gilded brass, "aricalcho dorato." It will be observed how the gifts increase in value as the feast proceeds.

The second course was of hares and pike. With these were presented twelve couple of greyhounds with silken collars, furnished with gilded brass, and with silken leashes; six hawks with "longare" and the device of the Duke of Clarence.

At the third course were served a great calf ("vitello dorato") and trout. With six boarhounds ("cani allani") and six great "striveri," with velvet collars set with gilded brass and with silken leashes.

The fourth course was of quail, partridges, and trout. With twelve sparrowhawks with brass gilt bells and jesses, "breghette" (literally, little trousers), and silken "longare" (Corio has "longole"—I can find neither of these words), with buttons of silver gilt, with the arms of Messer Galeazzo and the Duke of Clarence, and twelve couple of setters ("bracci") with chains of silver brass.

Fifth course. Ducks and herons and "carpeni dorati," i.e., carpone, fish of the species of our carp, and as in 'Rolando Inn.' (book i. xxv. 6) it is said of the "timavo" and "carpone," "Questi due pesci vivono d'oro fino," they probably were of a golden colour. With six peregrine falcons with hoods of velvet and pearls, and buttons and silver "magietti" (? plumes); with the arms as before; silk "longare" that had buttons and pearls at the top.

At last we get to the end of the gilded or garnished dishes, and the fare becomes more substantial. The sixth course included beef, fat capons in garlic sauce, and sturgeon. Twelve "panceroni di azale." These "panceroni" of steel were, strictly speaking, armour for the parts a little lower down than the breast, and were so called from "pancia," from which we get our word *paunch*. The term, however, seems to have been often used synonymously with "corazza," that which covered the heart or breast. In the 'Orlando Inn.' (i. vi. 67) both words occur in one stanza. Boiardo says of Uggieri, "E non gli valse scudo o pancierone," and of the dart of Urnasso, "Passa ogni maglia e la corazza e il scudo." Of these "panceroni" those that were for the duke himself had buckles and "mazi" of silver gilt ornamented with the arms of the said lords, the others were of gilded brass.

Seventh. Capons, meat, tench, all in lemon sauce. With twelve complete sets of armour, twelve saddles, twelve lances for jousting, furnished and worked as above, with buckles and ronchette—literally, small sickles—and gilded knives. Two of these sets, and two saddles, for the duke himself, were ornamented with his arms in enamelled silver, the others were of gilded brass.

Eighth. Beef pasties and cheese, and little fat eel pies. Twelve complete sets of warlike arms.

Ninth. Zelaria of flesh and fish. I have not discovered the meaning of this word unless it is equivalent to "gelatina," which Corio uses instead. Gelatina was a celebrated dish, a kind of mayonnaise. Berni wrote a Capitolo, "In lode della Gelatina." He calls it "un quinto elemento," the words used by Boniface VIII. of the Florentines. Berni confesses

he does not know how to make it. "Io non la so già far, ch' io non son cuoco." It could be made of "cappone," of eggs or fish. "E di mill' altre cose che son buone." But it must have a good colour:

Chi vuole aver la gelatina buona  
Ingegnisi di darle buon colore.

He exclaims:—

O gelatina cibo delle genti,  
Che sono amiche della discrezione,  
Sien benedetti tutti i tuoi parenti.

With this "zelaria" or "gelatina" were presented twelve pieces of cloth of gold and twelve of silk.

The tenth course was a "salatina" of flesh and lampreys. With six bowls, six ewers, and two flasks, one of "Vernazzo" or "Vernaccia," the other of the best "Malvasia," all of enamelled silver gilt. This is the first mention of wine at the feast.

Eleventh. Roast kid and lamb. Six little "corsieri" with beautiful saddles and gilded fittings, together with six lances and shields beautifully painted and gilded. Six cape of shining steel.

Twelfth. Hares and harts, with a certain fish all in a certain relish. With six great "corsieri," and ornamented gilt saddles, worked with the arms *ut supra*; six lances, bucklers, and caps, all gilded and worked *ut supra*.

Thirteenth. Beef and venison, "facto al frumento"—Corio has "fatte una formette con pichii reversati." With this were presented six beautiful ponies with gilded bridles, and halters (*cavezze*) of velvet, six cloaks of green velvet, with tassels, fringes, and great buttons, all of crimson silk.

Fourteenth. Capons, fowls, apples, citrons, and tench "reversati." Six great "destrieri" for jousting, with beautiful gilded bridles and coats of crimson velvet, with plumes (*mazi*), fringes, and great buttons, all of gold, and halters of crimson velvet.

Fifteenth. Peacocks with cabbages, beans, salt tongue, and "carponi." A doublet with a hood of pearls, and a flower of pearls above the hood, and a mantle of pearls lined with ermine.

Sixteenth. Roast rabbits, "cisoni"—Corio has "cisi"—peacocks, ducks, and eels. With a most beautiful silver bowl, an emerald, a brooch, a ruby, a diamond, with four most beautiful enamels.

At length we approach the dessert.

Seventeenth. Zoncate. This, I assume, is old Milanese for "giuncate," which Corio has, and which, I believe, means cream cheeses. With twelve most beautiful fat oxen, presumably presents, and not to eat them and there.

Eighteenth. Fruit. Two most beautiful "corsieri" of the Count of Vertu (Gian Galeazzo), one called Lion, the other the Abbot. Together with seventy-seven good horses for the great people and the gentlemen of the said Duke of Clarence. And all these things were presented by the aforesaid Messer Galeazzo, with whom were twelve cavaliers, and he was the governor (*sescalco*) of the feast.

M. Feillet, in the note quoted before, tells us that Froissart, after this repast, "se mêla beaucoup des préparatifs du bal, et qu'on y dansa même un virelai dont il était l'auteur et qui fu très applaudi." Unfortunately M. Feillet gives no authority for this.

These festivities ended unhappily for some of the principal persons present. On the day of the wedding Petrarch lost the little grandson to whom he was tenderly attached. Corio, inaccurate as ever, calls the child Petrarch's son, a statement some others have copied. Mr. Symonds, by the way, calls Corio's narrative "a mine of accurate information" ('Ren. in Italy,' iv. 177). "On the same day," says Corio, "there died at Pavia the little child of Francis Petrarch, borne to him by Francesca da Borsano." This Francesca was Petrarch's daughter, the child hers by Francesco Borsano.

The Abbé Sade, in his 'Mémoires pour la Vie de Petrarque' (vol. iii. p. 724), quotes a letter he says he found in the Bibliothèque du Roi from Boccaccio to his "cher maître," in which he gives a flattering description of Francesco Borsano, whom he happened to meet on a journey to Venice. I quote M. Sade's translation: "J'admirai d'abord votre choix; et comment ne pas admirer tout ce que vous faites." Petrarch was deeply affected by the loss of this child. In a letter he wrote at the time to Donato Appenningena, while trying to console his friend on the loss of his son, he tells him of his own sorrow at the death of his grandson:—

"I loved him as though he had been my son..... His only fault was that he so greatly resembled me..... This remarkable likeness made him the more dear to his parents, and to all who knew him, and to the lord of Milan, so much so that he who a little before had seen, almost without a tear, his own and only grandson die, on hearing of the death of ours could scarcely refrain from weeping."—Sen. ii. 114.

Bernabo, as soon as the festivities were over, took some of the retinue of the Duke of Clarence and returned to Guastalla. He stood in need of reinforcements. The Germans had again risen on his Italians and had slain five hundred of them. Bernabo could now dismiss these dangerous allies, and, as Corio adds (p. 230), "Mise al loro posto Giovanni Acuto (Sir John Hawkwood) con molti Inglesi." The last historic fact mentioned by Chaucer in the 'Canterbury Tales' is the murder of Bernabo in 1385, by, or at the instigation of, his nephew Gian Galeazzo, whom the English poet had probably seen helping his father and uncle to entertain their foreign guests. Chaucer's recollection of that occasion may account for the allusion to Bernabo's tragic end in the 'Monk's Tale':—

Of Melan greté Bernabo viscontone,  
God of delyt, and scourge of Lombardye,  
Why sholde I nat thyne infortune acounte.

Lionel fared not much better. To quote the Milanese annals again:—

"The aforesaid lord stayed in Milan some days and there consummated the marriage. Afterwards he went to the aforesaid town of Alba. There he became ill, and at length died there. His body was carried to England, and the said lord Galeazzo was so affected he was well-nigh mad (*velut demens*)."  
A Piacenza chronicle (Mur., 'Scrip. Rer. Ital.', xvi. 510) says of Lionel, "et postmodum (after the marriage) accessit ad civitatem Albæ.....dicto anno (1368) et ibidem decessit, cuius corpus eodem anno fuit in Apulia translatum." Paolo Giovio (p. 94) suggests the cause of death:—

"Ma non molto dapoi Leonato attendendolo al servizio della nuova sposa, et disordinatamente badando (giving himself up) di continuo à far conti secondo l'usanza del suo paese, poco informato dell'aria d'Italia, infermatosi se ne morì in Alba." Muratori ('Ann. d'Ital.', xii. 538) says of the death of Lionel:—

"O per intemperanza, o per altre cagioni, finì di vivere in Pavia nell'anno presente (1368).....con incredibile rammarico e gravissimo danno di Galeazzo, il quale non solamente perdi il genero e seco le speranze d'appoggio dalla parte del re d'Inghilterra, ma nè pur potè recuperar Alba e l'altre terre dotali del Piemonte, delle quali si fece padrone Odoardo il Dispensiere Inglese."

Giulini (v. 513) concludes his account of the marriage:—

"Gli sposi.....poi passarono ad Alba dove il duca.....morì nel mese di Settembre. Credette allora Galeazzo Visconte di riavere colla figlia anche gli stati a lei dati in dote; ma quel Signore Inglese, ch'era ministro del defunto principe chiamavasi Odoardo dispensiere o della dispensa, avendone già preso il possesso a nome del suo padrone, non si risentì di restituirli; il che poi cagionò gravissimi disordini."

Galeazzo might with reason expect to receive back the towns and castles he had given with his daughter, for it had been made a condition in the marriage treaty, quoted previously from Rymer, that in the event of the duke's death without issue they were to revert to him. Dispenser, however, being in possession, refused to surrender them, making a pretext of a

groundless suspicion. For, as usual when a prince died unexpectedly, rumours of poisoning got about. But there was no one who could gain by the death of the Duke of Clarence. The Visconti, who were capable of such a deed, were losers by his death. The Amiens MS. of Froissart ('Chron. de Froissart,' par S. Luce, vii. 317) gives further details of the events which followed his death:—

"Vous avés bien chy dessus oy comment li dus de Clarence fu mariés en Lombardie à la fille monsieur Galeas, liquelx dus, assés tost apprisé son mariage, trepassa de ce siècle: dont ses gens furent moult esmervilliet, car il estoit jonnez chevaliers, fors et appers durement; si suspeçonnent que on ne l'ewist empoussonnet. Et en fist guerre moult grande et moult forte li dit sires Despensières as signeurs de Melans et à leurs gens, par le confort d'ancuns chevaliers et escuiers et archiers d'Engleterre, qu'il avoit avoec lui, et tint par le guerre les seigneurs de Melans moutcourt, et riu par plusieurs fois ses gens sus. Et y fu pris, dou costé les signeurs de Melans, li sires de Montegny Saint Christoffle en Haynau, et ossi messires Almeris de Namur.....Et fissent là li Engles une guerre moult honnable pour yaux, et reboutèrent plusieurs foix les Lombars et lors aidans. Toutefois, messires Galeas envoia le corps eubapsmé de monsieur Lion.....par un evesque, arriere en Engleterre: là fu il enseveli."

And a little further on:—

"Ossi li sirez Despensières s'apaisa à yaus, parmy tant qu'il escuzerent de le mort le duc de Clarence, et jürerent que par yaux ne par leur coupe il n'estoit miez mors."

In the 'Dictionary of National Biography' we are told that "Edward le Despenser....joined Hawkwood and his White Company in their war against Milan." Higden's 'Polychronicon,' viii. 371, 419, is quoted for this extraordinary statement. Higden's 'Polychronicon' says nothing of the sort, and if it did it would be no authority on such a point. Hawkwood at this time, and for long afterwards, was fighting for the Visconti, not against them. Indeed, he was taken prisoner at Arezzo on the 15th of this very June while engaged on their side, as we find in an exulting dispatch from the commune of Arezzo to the Pope, congratulating him on the success of his arms against the Visconti (quoted in Marcotti and Leader's 'Giovanni Acuto,' p. 255). He was still in their service in August, 1369, when the Emperor wrote to Galeazzo complaining of the way he sent against the Church "nephandom illam Sathanæ congregatiōnem sociaties Anglice, cuius capitaneus Johannes de Acuto dicitur" (Marcotti and Leader, p. 52). It was not till the beginning of 1373 that, on Bernabo's reducing the pay of the English companies, Hawkwood made overtures to the Pope at Avignon. The messenger brought back an answer from his Holiness, dated XV. Kal. Ian. anno tertio—i.e., January, 1373, addressed, "Dilecto filio nobili viro Johanni Aguti" (from the Vatican Archives, quoted by Marcotti and Leader, p. 257).

The date of Lionel's death is variously and incorrectly given. We have seen that Giulini places it in September. Both the 'Chronica Regum Anglie' (ed. by Hearne, p. 145) and the 'Historia Anglicana' (Rolls Series) give it as "circa festam nativitatis beate Mariae"—i.e., September 8th. The 'Dictionary of Nat. Biog.' says October 7th. We may forgive monkish chroniclers—who, as to events happening outside their monasteries, had to rely on such information as they could pick up—when they are inaccurate in their dates, but the writers of modern encyclopedias and dictionaries of biography have only to go to the Record Office to be supplied with correct information. There, from the returns of the inquisitions held by the escheators of estates in the various counties of England in which the duke held lands, it will be found that he died on October 17th. And thus ended in gloom and disappointment espousals from which so much had been expected.

CHARLES HAMILTON BROMBY.

#### SAMUEL BUTLER.

LAST Wednesday week, in his sixty-seventh year, Samuel Butler died in London, after several days of great weakness. He had gone to his favourite Sicily in bad health, and returned home, with the presage that he would hardly survive the journey. However, the opinions of foreign doctors were rejected in London, and there was hope of his recovery, which his brightness encouraged. Sadly do his friends regret that they will have his kindness and his strong sense, his old-fashioned courtesy and his humour, to lighten their burdens no more. To others it may seem that a man unduly combative, strangely prejudiced, hopelessly unconventional, is gone. Mr. Butler was certainly an original; one never knew where to have him. His conclusions in life, as in literature, were occasionally disconcerting as well as unexpected, but he was ever open to the advice of those he trusted. A shrewd judge of men, he hated cant of all sorts as few men have done, and took little pains to glaze over what he conceived just aversions, though his eristic writing was always perfectly courteous. He was wise enough to reply but seldom to criticism, which included some severe notices in the *Athenæum*. To be, as he was, above any personal feeling concerning such reception of his work is very rare. He had no need himself to write for his living; he "hugged himself," as one of his last dictated letters remarked, on his leisure; but his recognition of other people's time and attention was charming, ironically overdone sometimes in a humorous way, but always genuine. His friendships and his benefactions were remarkable and unknown to the world, as he wished.

If he had been "boomed" in the modern fashion he would have made a great success. He used to say that nobody wanted his books, but he was much pleased at the success of 'Erewhon Revisited,' as to the publication of which there had been a difficulty. He was a Broad Churchman, and this last volume and the 'Fair Haven' undoubtedly gave offence to many, allusions and suggestions he absolutely disowned being misread into his text.

The first 'Erewhon' (1872) was somewhat of a piecemeal affair, as he himself admitted, but its qualities of delicious irony and a style direct and lucid as Defoe's, so simple that its subtlety was doubly effective, deserve even wider recognition than the book secured. When once you grant the original conception, all has that stamp of inevitable logic which distinguishes Swift, without Swift's terrible bitterness and soreness. No one who knew Mr. Butler could style him, as Swift was styled, "a common informer against genial employment."

Mr. Butler was a humourist, and he did many things, handicapping himself thus doubly, as he well knew, to the world's view. For the author of 'Erewhon' was not supposed to be serious in anything, and in this age of specialism for a classical scholar to know anything of art or science is considered indecent, if not inconceivable. His scientific books 'Life and Habit,' 'Luck, or Cunning,' 'Unconscious Memory,' and 'Evolution, Old and New,' are now, perhaps, forgotten, and difficult to get, as only small editions were printed. I do not think that he considered them the best of his works, though the increasing body of Neo-Lamarckians might find them useful. The hereditary quarrel with Darwin and Darwin's forbears of which he used to speak was in later life, at any rate, not more than a jest, though he always felt that Darwin had not treated him quite fairly.

Mr. Butler was justly proud of being the grandson of the famous headmaster, Butler of Shrewsbury, whom he resembled in feature, and whose life he wrote in two volumes (1896), full of interest for scholars, and containing in particular some admirable humour of the old Cambridge don. Himself twelfth classic at

Cambridge in 1858, he paid much attention to the problems of the *Iliad* and *Odyssey*, made translations of them in the style of Tottenham Court Road rather than Wardour Street, and finally formed his theory of the Authoress of the *Odyssey*. His latest desire was to be well enough to write a note on a passage of Eustathius confirming his views. Impossible as it was to accept Mr. Butler's theories, the books which contained them were strong in topography, delightful to the learned, crammed with expert knowledge, usefully fantastic, which could hardly be said of Gladstone's ventures in the same field. Mr. Butler was perfectly justified in his protest against the conventions which rule classical translation, though his revolt made his Homeric goddesses, in their English speech, rather like angry housemaids. Later he had intended to take up Hesiod, an author generally neglected, when he had edited the letters of a witty woman with whom he used to correspond—letters a good way above the Elizabethan crop which moderns admire. 'Shakspeare's Sonnets,' which he published in 1899, made no way with the critics. Its positive results may be negligible, but it seems a final and trenchant disposal of any claims made for "W. H." as a nobleman. Mr. Butler could and did write excellent sonnets himself, which attracted notice, though unsigned.

His writing on artistic matters comprised 'Alps and Sanctuaries' and 'Ex Voto,' and has made him known to judicious travellers as a critic of unsparing severity, but excellent taste. Here, too, he made a discovery for the English world of Tabachetti, and criticized Raphael's school with a boldness which was not then fashionable. To the defunct *Universal Review* he contributed some papers which would be worth reprinting.

He never cherished the world of polite nothings, and of late, in Clifford's Inn, had lived a retired life, though he was often to be seen at the Reading Room of the British Museum. He never married, but considered himself exceptionally fortunate in the devotion of a favourite servant.

In conversation Mr. Butler shunned both the rudeness and the silence of the modern clever man. At his best he was delightfully epigrammatic and yet straightforward. No letter or talk of his failed to show something characteristic, something unlike everybody else. It may be that, as a scholar and wit, he found the present age but little to his taste. He was indignant about the Baconians, and that more extended error, the representation of Shakspeare as an impossible demigod. He did not care for the frequent compromises which encourage the incompetent and the Philistine, and the licence of modern journalism surprised him. He was never dull, though he was a man of leisure; he could make new friends, though he was shy and a satirist. We who knew him shall not see his like again, and shall not soon forget him.

R.

## SALES.

MESSRS. PUTTICK & SIMPSON concluded on Friday week last the sale of the library of genealogical and topographical works of the late J. J. Howard, Maitravers Herald Extraordinary, the following being some of the chief prices: Berry's Pedigrees of Berkshire, &c., 5l. 12s. 6d.; Lipscomb's Buckingham, 11l. 5s.; Cheshire Pedigrees, 6l. 12s. 6d.; Collectanea Topographica et Genealogica, 6l. Hutchins's Dorset, 8l. 7s. 6d. Morant's Essex, 10l. 5s. Berry's Essex Pedigrees, 5l. 5s. Froissart's Chronicles, 3 vols., 5l. 12s. 6d. Bigland's Gloucestershire, Parts III. to IX., 9l. 5s. History of the Gurney Family, 8l. 5s. Harleian Society's Publications, special set on thick paper, 94l. Clutterbuck's Hertfordshire, 7l. 17s. 6d. Howard Family Memorials, 5l. 2s. 6d. Visitation of Kent (MS. transcript), 29l. Berry's Kent Pedigrees, 5l. Registers of Allhallows', London Wall,

8l. 2s. 6d. Hackney Wills, 5l. 5s. Maire's Roman Catholic Families, 20l. Mansell Genealogy, 5l. 5s. Miscellanæa Genealogica, 8l. Norfolk Miscellany, 5l. Blomefield's Norfolk, 8l. 10s. Carthew's Hundred of Launditch, 6l. 5s. Complete Peerage by G. E. C., 33l. 10s. Phillipps's Genealogia, 10s. 10s. Planché's Cyclopaedia of Costume, 5l. 5s. Plowden Family Records, 5l. 5s. Registrum de Panmure, 5l. 15s. Manning and Bray's Surrey, 15l. Visitation of England, 5l. 10s.; ditto, 3 vols., Notes, 7l. 10s. Visitation of Yorkshire (MS. transcript), 10l. 10s.

Messrs. Sotheby, Wilkinson & Hodge concluded the sale of the Narford Hall Library (collected by Sir Andrew Fountaine) on the 14th inst. The following interesting lots occurred in the last two days: John Lilly, *The Woman in the Moon*, first edition, 1597, 120l. Marston, *The Malcontent*, 1604, 18l. 10s. Massinger, *The Maid of Honour*, first edition, 1632, 18l.; *The Fatal Dowry* (by Massinger and Field), first edition, 1632, 14l. 5s.; *A New Way to Pay Old Debts*, first edition, 1633, 20l.; *The Unnatural Combat*, first edition, 1639, 19l.; *The Old Law* (by Massinger, Middleton, and Rowley), with a Catalogue of Playes, 1656, 19l. 10s. Jasper Mayne, *The Amorous Warre*, first edition, 1648, &c., 31l. *The Merry Devil of Edmonton*, 1608, 300l. Thos. Middleton, *Your Fine Gallants*, first edition, 1607, 100l. Mucedorus and Amadine, 1615, 80l. Thos. Nabbes, six plays, 1637-40, 38l. 10s. Officium B.V.M., illuminated MS. on vellum of the Italian Renaissance period, Sec. XV.-XVI., 121l. Ordinale, MS. on vellum, with miniatures of ecclesiastical ceremonies, fifteenth to sixteenth century, 56l. Forme and Manner of Holding of Parliament, MS. with three large miniatures, sixteenth century, 102l. The Returne from Pernassus, first edition, 1606, 31l. Wilton Garden, Pembroke, engraved by Isaac de Caus, 26 plates, n.d., 42l. *Le Livre des Prieres Communes de l'Eglise d'Angleterre*, 1553, 30l. Primaleon et Polendos, 1534, 28l. Ptolemeus, *Geographia*, 1490, 40l. Rolle de Hampole, Works in Prose and Verse, old English MS., with singular drawings, fourteenth century, 76l. Scot's Discoverie of Witchcraft, 1584, 19l. 10s. Edw. Sharpham's Cupid's Whirligig, first edition, 1607, 51l. A. Silvain, *The Orator*, 1596, 21l. Smith's Catalogue Raisonné, 9 vols., 1839-42, 39l. Swift's copy of Virgil, with the Commentaries of Servius and others, 1500, 28l.; Original Papers and Autograph Letters of Swift (23), 400l. Tasso, by Fairfax, first edition, 1600, 20l. 10s. John Taylor's A Famous Fight at Sea, 1627, 29l. Cyril Tourneur, *The Revenger's Tragedie*, and *The Atheist's Tragedie*, 1607-11, 39l. 10s. Verien, *Trois Alphabets de Chiffres*, dedication copy to the Dauphin, 1688, 24l. 10s. Virgil, finely written Italian MS., illuminated, Sec. XV., 65l.; Virgil, with Servius's notes, &c., woodcuts, finely bound, 70l.; Eneidos, by Thos. Phaer, 1562, 31l. John Webster's Plays (5), 1623-1665, 30l. 10s. Wycherley's Miscellany Poems, presentation copy from the author to the Earl of Radnor, 1704, 105l. The four days' sale, comprising 940 lots, realized 10,732l. 3s. 6d.

## Literary Gossip.

In our next number (that for July 5th) we hope to publish, as in previous years, a series of articles on the literature of the Continent during the last twelve months. Belgium will be dealt with by Prof. Frederiq, Bohemia by Dr. Tille, Denmark by Dr. A. Ipsen, France by M. Pravieux, Germany by Dr. Heilborn, Holland by Mr. H. S. M. Crommelin, Hungary by M. Katscher, Italy by Dr. Guido Biagi, Poland by Dr. Belcikowski, Russia by

M. Brusov, and Spain by Don Rafael Altamira.

It may be as well, perhaps, to remind antiquaries and record scholars that a much-used and often-cited class of the Public Records should no longer be referred to under the title of the Queen's Remembrancer. This title, like that of Queen's Counsel, should, of course, follow the style of the reigning sovereign. To continue to use the letters "Q.R." in the foot-notes of a work of reference is obviously as incorrect as to preserve the cipher "V.R." for official purposes. It is certainly curious that this incongruity should have remained unnoticed for nearly eighteen months after the demise of the queenly style, and that antiquaries should have gravely referred, in connexion with coronation precedents for the new reign, to certain famous records bearing the proprietary style of the late sovereign. In former days this might have been a Star Chamber matter; but, apart from the unconscious impropriety of the title, there is a risk of permitting the inference to be drawn by the uninitiated that the Queen's Remembrancer was an official connected with the establishment of the Queen Consort, who, indeed, was formerly represented at the Exchequer by a clerk for the collection of the famous "Queen gold." The title of Queen's Remembrancer, applied to Exchequer Records, is merely due to the survival of the office after the dissolution of the ancient Exchequer itself. Conversely, the "King's Silver Books" continued to be so termed because they had ceased to be official records before the reign of Her late Majesty.

A book entitled 'Outer Isles,' descriptive of the Outer Hebrides, will be published in July by Messrs. Archibald Constable & Co. Miss A. Goodrich-Freer, the author, supplies in her preface much bibliographical information, and among the illustrations, for which Mr. Allan Barraud is generally responsible, is a view of Prince Charlie's house in Eriskay, which has recently been demolished.

THE Irish weekly paper the *Leader* is bringing out a summer holiday number, in which the most interesting item will be a political comedy called 'The Place-hunters,' by Mr. Edward Martyn, the author of 'The Heather Field.'

In the second volume of the 'Life, Letters, and Journals of George Ticknor' some interesting glimpses are afforded of the late Lord Acton, which we reproduce here. On August 19th, 1857, Ticknor arrived at Sir John Acton's, at Aldenham Park:—

"Sir John's establishment, of which I have yet seen very little, is perfectly appointed, and in admirable order. The house is as large as Trevelyan's, and not unlike it; and he, a young bachelor, can occupy only a small part of it. Nobody was at table except his chaplain, Mr. Morris, one of the Oxford convertites, and known for one of the first English scholars in Oriental and Sanscrit literature. We were in the midst of the first course when your letters came; and I instantly read enough of them to give a new zest to the other courses. Sir John was full of talk, and knowledge of books and things, and by the help of a cigar,—which the chaplain and I took, but not Sir John,—we went on till near midnight. He is certainly a most remarkable young man, and much advanced and ripened since we saw him....."

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"August 21.—Sir John lives here, somewhere between prince and hermit, in a most agreeable style. Yesterday, before dinner, we took a long walk in the park, which I enjoyed very much, some of the prospects being admirable. ....He fills up all his time with reading, and is one of the most eager students I have ever known. He will certainly make his mark on the world if he lives long enough....We lounged among his books, old and new, till dinner time, which proved to-day to be near eight o'clock; dined quite alone at a luxurious and dainty table, and then had a solid and agreeable talk, one so solid and agreeable that it kept me up till nearly midnight again, which was not according to my purpose.....My windows are open, and I look out both east and south into the park, where, besides the superb avenue, which is full before me, there are some of the grandest old trees I have seen in England, and on one side a very tasteful garden and the chapel, where mass is performed daily, and where the chaplain lives. It is a very beautiful establishment, and I have enjoyed very much the peculiar life I have led here the past two days, not overlooking its absolute quiet and peace as one of its attractive ingredients.

"MALVERN, August 23.—.....I was up in good season yesterday morning, and when breakfast was over I bade Acton farewell, thinking that it will be a long time before I see a man of his age so remarkable as he is."

THE Society for Psychical Research has removed to larger and more convenient quarters at 20, Hanover Square, W. Part xlii. of the *Proceedings* has just been issued.

M. SKIAS, who was the director of the recent excavations on Parnassus, unearthed amongst other objects a golden cicada, entire and in excellent preservation. This cicada, according to the correspondent of the *Vossische Zeitung*, is the only specimen as yet discovered in Greece. The find is of importance because this little creature was the distinctive symbol of the first colonists of Attica, who fastened it in their hair as a sign that they were "autochthones." Although Thucydides and Strabo assert this, it has been doubted by many scholars, but the discovery now made by M. Skias would seem to prove such doubt groundless.

THE University of Prague has conferred the honorary title of Doctor of Philosophy on Count Lützow, and the Emperor of Austria has countersigned the nomination. The Count is an enthusiast as well as a man of learning and well deserves his distinction.

MR. C. DONALD ROBERTSON, who recently attained a First Class with special distinction in Philosophy in the Second Part of the Classical Tripos, is the son of Robertson of Brighton, and until recently has been editor of the *Cambridge Review*.

MRS. A. S. BEVERIDGE is planning a reproduction by permanent photography of the Turkî text of the "Tiozuk-i-bâbâri" ("Bâbâr-nâma") or memoirs of Bâbâr. Good and complete texts are extremely rare; Bokhara is reported to possess one, St. Petersburg University has another, and the one which belongs to the library of the late Sir Salar Jung in Hyderabad, to be reproduced, is the third. There may be others in private hands, but there is none in public libraries. M. Nicolas Ilminski's edition is a rare book. It is, moreover, of no assured critical value, because its sole source was a defective Western MS. (Kehr's). All existing translations—the French of M. P. de Courteille

and the English of Dr. Leyden and Mr. W. Erskine, and also to some extent the Persian—require revision, and for this the Hyderabad MS. provides a standard.

At the monthly meeting of the Booksellers' Provident Institution on Thursday last week Mr. C. J. Longman presided, and the sum of 96l. 17s. 8d. was voted for the temporary and permanent assistance of fifty-six members and widows of members.

DR. PAUL HEYSE celebrated at Berlin on June 10th a notable academical jubilee—the fiftieth anniversary of the reception of his diploma as Doctor of Philosophy. His examiners in 1852 were Ranke, Boeckh, Trendelenburg, Bekker, Von Hagen, and the then Dean C. S. Weiss, with whom sat many a giant of contemporary German scholarship, Von Raumer, Dove, Bopp, Dieterici, and others. The title of his Latin dissertation for his degree was 'Studia Romanensia,' and the young poet called it a "first part," but a "second part," he tells us, "never appeared." Its matter dealt with the refrain in French songs, and it was unanimously adjudged the quality *erudita*. His *viva voce* inquisition was severe. Bekker examined him upon Roman literature and language; Boeckh tested him upon the history of Greek literature; Ranke tried him first in the history of Spain, and then of the Crusades; Von Hagen upon the history of German poetry; and Trendelenburg upon Spinoza. He obtained from these great experts the predicate *multa cum laude*. Heyse's "opponents" were three men who have each attained high place in their respective sciences—Otto Ridbeck, H. Steinal, and M. Lazarus. The Latin thesis which he had to maintain in literature, in philosophy, and in the history of art dealt with Goethe's 'Wilhelm Meister,' with Spinoza, and with a defence of Michael Angelo's definition of true art as "L'Immortal Forma."

## SCIENCE

### EVOLUTION.

*Lamarck, the Founder of Evolution: his Life and Work.* By Alpheus S. Packard. (Longmans.)—In the history of natural science Lamarck stands out as a figure of exceptional power—bold, original, and versatile. Versatility was, indeed, his foible. Unfortunately he wrote—and wrote dogmatically—on subjects of which he had no knowledge at first hand; on certain chemical and physical questions, for example, he launched forth theories utterly destitute of any experimental basis. But as a systematic naturalist, especially as an authority on plants and on mollusca, he was unrivalled in his day; and it is not without justice that he has been called the Linneus of France. At the present time, however, his claim upon our attention rests mainly on his bold speculations respecting the transformation of organisms. Lamarck's was a broad and philosophic spirit, unfettered by prejudice; but his views on organic evolution generally met, during his lifetime and long afterwards, with nothing but ridicule and neglect. Cuvier, the greatest naturalist of his day, was decidedly ungenerous to Lamarck, and the *éloge* which he pronounced after his friend's death was an unworthy review of the man's work and speculations. Prof. Packard, of Providence, Rhode Island, feeling that justice had never been done to the memory of Lamarck, took advantage of a residence in Paris in 1899 to collect the scanty and scattered details of his life; and the results of this labour

are given in the volume under notice. It is not easy to determine when, or how, Lamarck was led to his views as to the mutability of species, but it seems probable that it was not before he was fifty years of age. He was born in 1744, and the first occasion on which he is known to have expressed his belief in evolution was in a lecture delivered in 1800; but before he ventured to enunciate such a view in a public discourse he must surely have meditated on the subject for some years. When an organism is forced by the necessities of a changed environment to new habits Lamarck believed that the physical structure would become slowly modified in such a way as to minister to the new needs. In order, however, that important structural changes may be effected, it is clearly necessary that any slight modification produced in an individual—such as might be brought about by the use or the disuse of an organ—should be transmitted, and the change gradually intensified, generation after generation. But this opens at once the contested question of the hereditary transmission of acquired characters. Many years ago Prof. Packard, as a consequence of his entomological studies and of his researches on the fauna of the Mammoth Cave, was led to an appreciative study of the views of Lamarck. Subsequently the term "Neolamarckism" was proposed to designate the doctrines of Lamarck as modified and extended by modern science. Neolamarckism, which is held by many naturalists, especially in France and in America, has been regarded as supplementary to Darwinism. A variation favourable to the organism is undoubtedly taken advantage of; but how does the favourable variation arise? The Neolamarckians believe that they can point in many cases to the initial cause of variability. "For over thirty years," says Prof. Packard,

"the Lamarckian factors of evolution have seemed to me to afford the foundation on which natural selection rests, to be the primary and efficient causes of organic change, and thus to account for the origin of variations, which Darwin himself assumed as the starting point or basis of his selection theory. It is not lessening the value of Darwin's labors, to recognize the originality of Lamarck's views, the vigor with which he asserted their truth, and the heroic manner in which, against adverse and contemptuous criticism, to his dying day he clung to them."

Whatever views may be held as to the future of Neolamarckism, it may be cheerfully admitted that Prof. Packard has written an interesting volume, which will do much to arouse sympathetic interest in the life and work of a remarkable man—a man who was in many ways distinctly in advance of his age, and whose views as a zoological philosopher have often been misunderstood and neglected. At the same time, it is difficult to concede the claim made on the title-page that Lamarck is to be regarded as "the Founder of Evolution." Before Lamarck ever wrote or lectured on the subject views on organic evolution, more or less crude, had been enunciated by several writers, notably in the eighteenth century by Buffon and by Erasmus Darwin. Prof. Packard, it is true, claims that Lamarck drew his inspiration directly from nature and not from either of these precursors, but the claim is in the nature of a statement rather than a proof.

*The Lesson of Evolution.* By Frederick Wolaston Hutton. (Duckworth & Co.)—This little work of a hundred pages consists of two addresses by Capt. Hutton, the curator of the museum at Christchurch, New Zealand. The first essay formed the inaugural address to the Australasian Association for the Advancement of Science, delivered by Capt. Hutton as president of the Hobart meeting last January. The second essay, on 'The Progress of Life,' was originally an address to the Geological Section of the same Association at the Sydney meeting in 1898; but it has since been considerably expanded, and in its present form is a fair outline of the evidence which the palaeontological

record contributes to the doctrine of evolution. Both essays have evidently been prepared with care and indicate a wide range of study. Capt. Hutton, as a philosophical biologist, recognizes that

"there is sufficient evidence of design in nature to convince us that evolution has not been due to haphazard effort, but to deliberate action leading up to some ulterior purpose, which it is the great wish of man to fathom."

#### CORAL AND THE 'CODICE CORALLINO' OF THE EIGHTEENTH CENTURY.

ANY traveller in Southern Italy crossing to Capri and lunching at one of the hotels is pretty sure to be asked to buy coral by some smiling woman, who displays a large basket full of pins, necklets, brooches, &c., made from it. Although generally illiterate—some of these women not being able to write their own names properly—they have been acute enough to learn some German, English, and French, so as to be able to sell to visitors of these respective nationalities. As a rule, they have more conscience as to the prices which they ask than have the Neapolitans, and consequently they are not prepared to abate their original demands to the same extent. A fair amount of coral is said to be found at no very great distance from Capri. A little girl presented the writer one morning with two or three sprays of it which had been given her by the Capri fishermen, who had obtained it while out at sea on the night previous. Much of it is cut and polished at a factory near Pompeii. Those who sell it at Capri usually thread it themselves, to make bracelets and necklets, after it has been properly perforated for the purpose at the factory.

Pietro Colletta has, in his 'Storia del Reame di Napoli,' afforded information to the following effect:—

"The coral industry, a fruitful source of wealth, suffered under the rule of Ferdinand IV. Torre del Greco, a pretty town on the seacoast at the foot of Vesuvius, numbered some twelve thousand inhabitants, who for the most part were fishermen, because the country round, often being covered by the result of the eruption of the volcano, and being always in perilous situation owing to its proximity, affords insufficient livelihood to its cultivators. As far back as the sixteenth century some ships from Torre del Greco used to go to the coral fisheries in the waters of Corsica and Sardinia, but others more daring, being well equipped, advanced in 1780 to the coasts of Africa, explored them, and occupied a rocky nameless spot about twenty-eight miles distant from the island of Galita, and forty-three from the coast of Barbary. This point was subsequently called Summo, the name of a sailor who was the first to disembark there.

"Finding the coast rich in coral, they built huts on the spot, which they fortified to some extent. Two years passed, and then, emboldened by success, they ran the risk of death and enslavement in the midst of African nations, and fished very successfully off Cape Negro, Cape Rosa, and Cape Bon.

"The prosperity of these first expeditions gave such an impetus to the coral industry that every year six hundred large ships used to go out, manned with more than four thousand sailors, who set forth in April and came back before the beginning of the winter. The town, enriched by this commerce, raised sumptuous buildings, and so little did the inhabitants take heed of the threatenings of the volcano that if these were overthrown by an earthquake or overwhelmed and destroyed by a flood of lava, they built them up again, larger than ever, within a year, so great was their attachment to the home of their forefathers.

"The coral fishery, however, gave birth to so many important interests which had not hitherto existed, that the communal laws were insufficient to regulate them. Small societies were formed which broke up at a moment's notice, personal advantage being the only bond of unity, for this people had no care for the general welfare, and often the gain of one fisher was a loss to another. The evil of such a state of affairs, when connected with such extensive operations, became very apparent, and it was with a view to remedy the same that one society larger than any of the previous ones was formed, which regulated the industry. But it did not sufficiently meet requirements, so Government took control and formed a company with increased capital, summoned it together and settled the

times of starting and of returning and the sale of the coral, appointed judges and other officers, and made special laws applicable to the industry.

"The Coral Code (*Codice Corallino*) was published in 1789. The company had its flag and its armorial bearings. They consisted of a castle between two sprays of coral surmounted by three golden lilies. So long as the society had been free it had prospered, notwithstanding the disputes and complaints of its members, but when under State control, with a code of laws which prevented injustice, it declined. When stimulated by insatiable greed for gain the society, in which private interest was the main incentive, went ever pushing on vigorously. The company, working for the general interest, proceeded with lesser ardour.

"The coral-fishing industry is carried on to the present day, but it has greatly fallen off."

The 'Codice Corallino' referred to much interested the writer when he at length unearthed it in a large public library in Rome. There does not appear to be a copy in the Bodleian or British Museum.

It commences to the effect that Ferdinand IV., by the grace of God King of the Two Sicilies and of Jerusalem, Infanta of Spain, Duke of Parma, Piacenza, and Castro, and Hereditary Grand Prince of Tuscany, was giving royal protection to this branch of commerce, which, although a rich one, being badly regulated, had caused much confusion.

The highest judicial authority of the territory had been consulted by his Majesty, and he had proposed a scheme which had been also submitted to two royal courts, the ministers of war, of the marine, and of commerce. Its tenor was that a consulship should be formed comprising five experienced and honest shipowners or shipmasters. Three of these were to remain at Torre del Greco to regulate matters relative to the industry, and two were to accompany the annual expedition. They were to be elected by the king in the first instance, and afterwards an election would be held on Christmas Day in the sailors' chapel or other suitable building, only shipmasters and shipowners being entitled to vote, and the voting was to be done secretly, each one writing five names on a card. The scrutiny was to be made in presence of the governor and the chancellor of the consulate, the outgoing consuls, and some other officials. If two received an equal number of votes the elder man was to be elected.

The five that were elected were to settle which three should remain at Torre del Greco, and all were to hold office for two years. They were to settle all disputes arising both out of the coral fishery and the catching of ordinary fish.

It further devolved upon them to question the commodores and the shipmasters, and see that the vessels under their authority were properly equipped for the annual expedition and supplied with requisite stores; and no letters patent giving the right to trade in coral were to be granted without their approbation.

The times of starting for the fishery and of returning were to be determined by them as being experienced men; much danger was likely to be avoided by their knowledge of the seasons and the sort of weather that was likely to be encountered. And if they thought it advisable to send on any special felucca in advance of the main squadrons, or to retard one, they were at liberty to do so.

Any one starting for the fishery without the knowledge or sanction of these five was to lose his letters patent which empowered him to trade in coral and also all the money got by him out of his unsanctioned expedition.

These five were to be paid twenty ducats per head annually, without any right to any further claim whatsoever.

A secretary had to be appointed by them to keep a set of books, by which the accounts of the company and its records would be kept very clearly if they were properly entered.

All the minutes concerning elected officers, all rules and regulations, and a list of the letters patent accorded were to be set forth in one, which was to be called 'Conclusion.'

Another, named 'Rolli,' was to be a register of the names of all the sailors, the owners, masters, and commodores, and of the names of each squadron and the boats comprised in it. Besides all this the result of each vessel's working had to be entered in it as well as an account of all sums of money advanced.

A third book, called 'Squarcio,' was to be taken with each expedition, and the names of any sailors enrolled after starting were to be set down in it as well as any money advances made to them.

A fourth, simply named 'Registro,' was to contain a list of all sums of money paid out by the treasurer by order of the five consuls, and a list of all money payments for claims sanctioned by them, with receipts for the same attached.

The secretary had to keep archives of the interests of the society, and he was to be paid an annual salary, and fees, according to a fixed scale, for making out necessary letters patent and extracts from the books.

A treasurer was also to be appointed, who should keep his accounts so clearly that not only his successor at the expiration of the term of office could take them up readily, but that the newly appointed consul should be able to grasp them thoroughly, and he was to be ready to give them, if required, any explanation of items entered during the past two years.

Then the Codice sets forth some important regulations as to the commodores of each squadron. No one was eligible for such a position unless an experienced seaman, showing sufficient knowledge of navigation to satisfy the five consuls. The further necessary qualifications were to be over thirty years of age, a Christian, and well spoken of by the parish priest. The fact that he had a very responsible trust will no doubt in a great measure account for the last two stipulations.

He had to register the names of the owners, whole or part, of all of the feluccas in his squadron, and could transfer sailors and depositors as he thought proper.

Every week it was his duty to receive all the coral found by the crews of the vessels of his squadron, and put it safely into a chest on board his own ship. There were two keys to this: he kept one, and handed over the other to the oldest shipmaster of his company.

He had to weigh all the coral in presence of all the masters of the squadron, and if he made any sales of it he had to do this in their presence too. He settled the proportion of a share to which each member of a crew was entitled, according to his working capacity.

For all his work and responsibility a commodore was entitled to a third share in each felucca of his squadron.

The ordinary padrone or master of a felucca was required not to have had less than five years' experience, and no one under twenty-five years of age was eligible. He had to conform strictly to the orders of his commodore.

As regards the sailors, there were heavy penalties in case of desertion, and there were careful provisions so as to secure payment to their heirs of the amount of their shares in case of their death during the expeditions. This was necessary, for at times considerable risk was run.

The Codice also included provisions for dealing with merchants outside the kingdom, and regulations for ships' underwriters.

The question of brokerage was dealt with therein, the commission to a coral broker being fixed at half per cent., payable in equal moieties by the buyer and seller. The fact that only such a small percentage as this was allowed shows that the industry was considered one of considerable magnitude.

It was set forth that no sailor might forestall his chance of profit by selling it beforehand.

Every felucca of the expedition had to carry at least four firelocks, and small well-armed galleys were to be hired at a fixed rate to accom-

pany the squadrons when sailing where danger from marauders might be expected.

Those who advanced money on interest for the expeditions were to be paid not more than sixteen per cent. when they were in the waters about Corsica and Sardinia, but should the vessels go as far as the island of Galita or the coast of Africa the lenders might claim eighteen per cent.

It was enacted that none of the coral should be sold until it had been properly cleaned and the qualities sorted.

About a year after the Codice was constructed and came into force the coral industry of Torre del Greco was put completely under Government authority.

A Royal Company was formed with a minimum capital of 600,000 ducats, and the shares were limited to 1,200 in number.

All coral coming into King Ferdinand's dominions was now considered contraband unless it had been sold by this company, and it was decreed that fines should be imposed both on the buyer and seller of the article declared contraband and that the money acquired by its sale should be handed over to the Royal Company.

Certain ships of war were appointed to inspect the coral fishing smacks.

The company was administered by three directors and four governors and other subordinate officials. The annual payment of a director was 200 ducats. The governors who were responsible for the proper equipment of the vessels each received half that sum.

Various early Italian writers have expressed their firm belief in the efficacy of coral. Passavanti, for instance, maintained that it overcame illusions and fears caused by the devil. Sachetti stated that it could make tempests and thunder and lightning to cease and plants to grow. Many a painter depicting the Holy Family has painted the Babe in the manger wearing coral. There is an instance of this in the Pinacoteca Vanucci at Perugia, and another in a church at Assisi. Throughout Italy the wearing of coral seems to be considered as a preventive against the effect of the evil eye.

ALGERNON WARREN.

#### SOCIETIES.

**GEOLOGICAL.**—June 11.—Prof. C. Lapworth, President, in the chair.—Messrs. W. Edwards, G. L. Mackenzie, J. F. Morris, and F. A. Steart were elected Fellows.—Prof. Bonney exhibited a mounted specimen of the volcanic dust which fell on the deck of the steamer Roddane during the great eruption of Mont Pelée on May 8th, for which, as well as for another from the Soufrière of St. Vincent, that had fallen in Barbados, he was indebted to Sir W. Crookes. The dust from Mont Pelée consists of fragments of minerals and rock (the former, perhaps, slightly in excess of the latter), very commonly about .007 to .008 inch in diameter, but ranging from about .005 to .01 inch. A very little fine dust had been removed by levigation before mounting the specimen. As Dr. Flett gave an excellent description of the Barbados dust from the Soufrière at the previous meeting, Prof. Bonney thought that he need say no more than that in the specimen now exhibited the fragments seem a shade smaller, and minerals are slightly more abundant, especially pyroxene, than in the Mont Pelée dust. Notwithstanding the risk of generalizing from a single slide, Prof. Bonney inferred that the ejecta of the two volcanoes are generally similar. Both, compared with specimens in his cabinet from Cotopaxi, are more uniform in size. The travelled dust from the Soufrière is a little smaller than that from the actual summit of the Andean volcano, but coarser than similar material from Chillo (over 20 miles), Quito (35 miles), Ambato (45 miles), Riobamba (65 miles), and the summit of Chimborazo, about the same. All these vary much more in size and are distinctly smaller, especially the last. That from Mattakava, Hick's Bay, New Zealand (fallen on June 16th, 1886), is rather coarser, more scoraceous, with fewer mineral fragments (especially of pyroxene), to which a dirty glass is often adherent. The dust from Barbados ejected by the St. Vincent Soufrière in 1812 is very much finer-grained, but contains the same minerals, though pyroxene is less abundant. In neither had he found the clear glassy

pumice described by Miss Raisin from the marls of that island.—The following communications were read: 'A Descriptive Outline of the Plutonic Complex of Central Anglesey,' by Dr. C. Callaway; 'Alpine Valleys in Relation to Glaciers,' by Prof. T. G. Bonney;—and 'The Origin of some "Hanging Valleys" in the Alps and Himalaya,' by Prof. E. Johnstone Garwood.

**ZOOLOGICAL.**—June 17.—Prof. G. B. Howes, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during May, and called special attention to an example of the Southern anaconda (*Eunectes notatus*) from Paraguay, deposited by the Hon. Walter Rothschild; to a female hartebeest from Angola (apparently *Bubalis caama*); and to three American bisons (*Bison americanus*) from the Woburn herd, presented by the President.—Mr. R. I. Pocock exhibited and made remarks upon the nest of a gregarious spider (*Stegodyphus dumicola*) sent home by Capt. Barrett-Hamilton from Vrededorp Road, Orange River Colony.—Mr. Oscar Neumann exhibited specimens of some new and interesting mammals which he had discovered during his recent journey through Eastern Africa, and called special attention to some monkeys of the genus *Cercopithecus* and to various species of hyraxes (Procavia).—Dr. Walter Kidd read a paper on certain habits of animals as traced in the arrangement of their hair. It was an attempt to interpret, in terms of certain characteristic habits, the departures from a primitive type of hair-arrangement. Short-haired mammals, chiefly ungulates and carnivores, were considered. The habits referred to were divided into passive (those of sitting and recumbent postures) and active (chiefly those of locomotion), and these were shown to match closely the variations observed in the direction of hair in the animals concerned.—Mr. F. E. Beddard described the carpal organ which he had observed in a female specimen of *Hapalemur griseus* that had lately died in the Society's gardens. He pointed out that this organ in the female differed in some details from that in the male.—Mr. R. I. Pocock read a paper on some points in the anatomy of the alimentary and nervous systems of the false scorpions of the order Pedipalpi.—A communication from Mr. H. J. Elwes called attention to Mr. Lydekker's recently published description of a new elk, *Alces bedfordiae*, based on some unpalmated antlers and skull of an elk from Siberia, and offered a remark that he thought it inadvisable to found a new species, or even a subspecies, on such scanty material.—Mr. F. E. Beddard read a paper, prepared by himself and Miss Fedarb, descriptive of a new coelomic organ in the earthworm, *Pheretima (Perichaeta) posthuma*, which consisted of a series of sac-like structures on the floor of certain segments in the middle of the body. The nature of these cavities was not quite apparent, but they were considered to furnish another example of the commencing subdivision of the celom in the oligochaete worms. Mr. Beddard also described some new species of earthworms belonging to the genus *Polytoreutes*, and made some remarks on the spermatophores of that genus.—A communication from Miss Igerna B. J. Solas contained an account of the sponges obtained during the Skeat Expedition to the Malay Peninsula in 1899-1900. The collection contained examples of twenty-nine species, eleven of which had proved to be new and were described in the paper.—Mr. G. A. Boulenger enumerated the eight species of fishes of which specimens were contained in a collection made by Mr. S. L. Hinde in the Kenya district of East Africa. Four of them were new and were described by the author.—A communication from Mr. A. L. Butler contained a list of the species of batrachians—thirteen in number—that had been added to the Malayan fauna since the publication, in the Society's *Proceedings* in 1899, of Capt. Flower's paper 'On the Reptiles and Batrachians of the Malay Peninsula.'

#### METINGS NEXT WEEK.

- TUES. Hellenic, 5.—Annual Meeting.  
WED. Hellenic Service Institution, 3.—'Rifle Shooting as a Winter Evening Pursuit,' Major-General C. E. Luard.  
—Archaeological Institute, 4.—'Exchequer Tallies,' Mr. F. Norman; 'The Roman Arches at Susa and Aosta,' Prof. B. Lewis.

#### Science Gossip.

THE earth will be in aphelion a little after noon on the 4th prox. The planet Mercury will be at greatest western elongation from the sun on the 16th, and will be visible in the morning from about the 4th to the 26th, moving in an easterly direction through the constellation Gemini, near the star  $\eta$  on the 16th and  $\mu$  on the 18th, and passing between  $\gamma$  and  $\epsilon$  on the 21st. Venus is visible in the morning throughout next month, passing due

south of  $\beta$  Tauri on the 18th and entering Gemini on the 24th; she will be close to the star  $\mu$  in that constellation on the 29th, and near Mars at the end of the month. These two planets will, in fact, be in conjunction on the morning of the 1st of August, previous to which Mars is to the east of Venus, passing to the south of  $\beta$  Tauri on the 7th prox. Jupiter is situated in the constellation Capricornus; he rises now about 10 o'clock in the evening, and at the end of next month about 8 o'clock. Saturn is at opposition to the sun on the 18th prox., and above the horizon all night, but at a low altitude, his declination being more than  $21^{\circ}$  south; he is near the middle of the constellation Sagittarius.

PROF. BARNARD communicates to No. 3796 of the *Astronomische Nachrichten* a series of observations of Nova Persei obtained with the 40-inch refractor of the Yerkes Observatory in the year 1901. They were kept up with as much regularity as circumstances would permit. The spectrum of the star indicated a nebulous condition; but the focus did not appear to possess the peculiarity of that of a planetary nebula, or to differ perceptibly from that of an ordinary star. The positions of fourteen small neighbouring stars were measured and compared with the Nova; no proper motion, however, of the latter could with certainty be recognized, though comparison was made with measures of some of the stars obtained by Prof. Aitken with the 36-inch refractor at the Lick Observatory. The appearance of the Nova, in the most favourable circumstances for definition, was very different from that of a star, the light being dull and planetary. On several occasions last winter Prof. Barnard tried to see the nebulosity surrounding the Nova, but without any certain success; this, however, he remarks, is not surprising, as the nebulosity in question must be exceedingly faint and its light mainly photographic.

#### FINE ARTS

*La Crédation de Versailles d'après les Sources Inédites: Études sur les Origines et les Premières Transformations du Château et des Jardins.* Par Pierre de Nolhac. (Versailles, Bernard.)

If we have delayed to notice the magnificent volume on 'La Crédation de Versailles,' recently published by M. de Nolhac, it has been that we might give to its consideration the time and attention which it deserves, for the subject is treated with exemplary thoroughness and an erudition nourished not only by the constant and systematic study of the unpublished records which, as Keeper of the Château, M. de Nolhac has at his command, but by a very wide acquaintance with contemporary literature. This acquaintance, which is inspired by a natural love of letters, enables the writer to vary his pages with citations, with amusing descriptions and references to incidents which illuminate for the reader the history and social life of the day.

In his earlier works on Petrarch and the Humanists, on the Vatican Virgil, on Erasmus in Italy, on the correspondents of Aldus Manutius, and other kindred subjects, M. de Nolhac had prepared us for that love of sound criticism and precise learning which distinguishes his later labours, and we feel the result of his competent knowledge of the movement of the Renaissance in the ease with which he indicates the historical background against which rises the Versailles of Louis XIII. and of Louis XIV.

Nor is the literary interest of the text of less consequence than the historical. We read, with an unusual sense of intimacy, that in the autumn of 1668 Le Fontaine appointed a day for reading his MS. to his friends; that Racine proposed, the weather being fine, to go out of Paris; that Boileau advised an early start for the excursion in order that they might have time to see the new improvements of Versailles; and that Molière, having gone there frequently in his capacity of comedian, was enchanted, for once, to visit the Château for pleasure. Thus one may follow the story of this memorable day of sightseeing, as told in the prologue of 'Les Amours de Psyché et de Cupidon.'

After Versailles as seen by the poets comes Versailles as described in the prose of Madeleine de Scudery, and we docilely follow the footsteps of the mysterious "Belle Étrangère" in whose company she takes us the round of all the costly marvels which endeared Versailles to the heart of Louis XIV. All the while, it is true, we feel something like amazement at the dignity with which the science of succeeding architects contrived to invest the "water-gardens" and "fountains" and "grottoes" which were visited with enthusiasm by the most distinguished men of the day.

The advantage of M. de Nolhac's method is that the reader passes insensibly from matter which is of general interest to those somewhat arid details which form the necessary foundation on which his work is carried out with conscientious accuracy. They cannot be made amusing; they require for their proper appreciation a disciplined and patient attention; all that the writer can do is to keep steadily in sight the connexion of each little point and its bearing on the lines of his main argument. This M. de Nolhac has done, and has done in a masterly fashion, the task being rendered more arduous by the great scale on which it is carried out. From the earliest pages he contrives to seize on the reader by making him follow the actual movement of life in the château which determined the various phases of its construction, whilst incidentally he gives minute and exact information as to the labours of the architects, the painters, sculptors, and decorators by whom the enormous palace was rendered a most royal dwelling-place.

The subject being thus skilfully handled, it is impossible for any one to rise from even a cursory examination of M. de Nolhac's pages without being impressed by the fact that certain specially national qualities of balance, order, and symmetrical proportion are to be found in the château of Versailles expressed after the most imposing and complete fashion. We feel that the vast and pompous pile has formed a noble stage for the great events transacted within its walls, and see in the volume—almost as majestic as Versailles itself—which is the latest contribution made in its honour by the zealous guardian of the palace, a record of surpassing value and interest. The documents by which it is accompanied, the reproductions of engravings, many of which are of some rarity, of plans and drawings, and much unpublished matter make the text absolutely indispens-

able to any student of the period; nor can we close this brief notice without complimenting the author on the delicate and scrupulous care with which on every possible occasion he acknowledges even the most modest claims of those who may have laboured in the same field.

#### CAFAGGIOLO.

A FEW years before his lamented decease Comm. Gaetano Milanesi had announced his intention of publishing a series of documents, which he stated he had discovered, relating to the Italian maiolica bearing the signature "Cafaggiolo," but spelt, it is hardly necessary to say, in various ways. From one cause or another—his advanced age being probably the principal reason—Milanesi's promise remained unfulfilled at the time of his death in 1895. The tardy publication of the documents in a volume by Cav. Gaetano Guasti\* revives the interest in a controversy which was continued with much spirit and vivacity over a tolerably lengthy period, and which subsided mainly from the announcement that these documents, "interessantissimi e inoppugnabili," would finally determine the actual locality where the maiolica was produced. Meantime, both parties, the Florentines and Faventines, while staunchly holding to their convictions, tacitly accepted a kind of armed truce during the interval wherein the eventful documents were being prepared for publication.

As the controversy commenced more than twenty years ago, it may be serviceable to the reader, without attempting to discuss its various phases, briefly to glance at its origin. The ware itself, as will be remembered by students of the history of Italian ceramic art, first attracted the attention of connoisseurs about the middle of the last century, when certain pieces were discovered inscribed with a then unknown name, which has since been accepted to be Cafaggiolo. The general resemblance of the signature to the name of one of the most famous historic residences in Italy, the Medicean Castello or Villa at Cafaggiolo, was soon perceived. It was then suggested that the ware might have been made at a fabric attached to the Villa and supported by the Medici family, much in the same way that Alfonso I., Duke of Ferrara, established a maiolica pottery at the ducal residence. As so frequently happens, the suggestion of one writer becomes accepted fact in the pages of his successor, so by an easy and natural transition the new-comer after a short probation was allotted a place in the histories of ceramic art under the title "Cafaggiolo," the locality of the pottery being assigned to the Medicean Villa. The legend grew apace. We read that the fabric was founded by Cosimo il Vecchio, *pater patriæ*, that the Della Robbia reliefs were fired in its furnaces, together with such other pleasing and instructive narrative as the historians could evolve from the depths of their inner consciousness. So the matter was settled to the satisfaction of all concerned. The historians had added a picturesque chapter to their histories, the collectors had enriched their cabinets with a newly discovered ware, and the dealers had facilitated the sale of many a doubtful or uncertain piece by the simple use of the magic word "Cafaggiolo."

But this idyllic state of things was not destined to be of long duration. In the year 1880 appeared a volume by Dr. Carlo Malagola on the maiolica of Faenza, wherein he attempted to prove that the signature Cafaggiolo, or rather its supposed equivalents, had no reference to the Medicean Villa, but was the name of the

Faventine pottery, Casa Fagioli—Ca' Fagioli.\* It is beyond the scope of the present paper to discuss Dr. Malagola's theory; it may, however, be said that it was manifestly put forth in good faith, the author even citing a document from the Carteggio Mediceo, in the Florentine archives, proving the existence of a pottery at Cafaggiolo in 1521, but suggesting that its output was common "stoviglie" and not artistic maiolica. Clever and ingenious as are the arguments of Dr. Malagola, he certainly fails to produce conclusive evidence that the ware came from the casa, or bottega, of Fagioli.

It is easy to understand the emotion at Florence at what was, perhaps not unnaturally, considered to be a nefarious attempt to rob Tuscany of one of its chief glories. For while, prior to the discovery of the ware, Romagna, the Marches, and other parts of Italy could boast their maiolica fabrics of world-wide renown, Tuscany alone remained a negligible quantity in the illustrious roll-call. At last, however, her turn had come. Collectors had competed for her coveted ware, foreign writers had been lavish in their encomiums of its splendid qualities, and now she was bidden to descend from her high estate and again take her place with the poor and the despised in outer darkness. The thought was intolerable. In the Middle Ages a hundred swords would have leapt from their scabbards and stormed the heart of the offending writer. In these more prosaic days the Florentines had to content themselves with the less heroic method of attacking him in print, and this they did with a promptitude and vigour which showed that the fine old Etruscan stock had lost none of its ancient virtues of courage and tenacity.

Notwithstanding the ability with which the controversy was conducted on both sides, it had from the scientific point of view a certain air of unreality, from the obvious spirit of local patriotism animating the disputants. Of the foreign writers who had originally frankly accepted the Tuscan theory, Jacquemart, the most unquestioning, but at the same time the one whose opinion carried the least weight, was removed from the scene. M. Darcel and Mr. Fortnum, however, while abstaining from joining in the fray, took the opportunity of referring to the subject, and although they held to their previously expressed opinion, their tone was less confident than in former years. It is evident, for instance, that the writer of the South Kensington Catalogue (1873) accepted conclusions on the subject respecting which the author of the 'History' of twenty-three years later might have hesitated. It is difficult to say how far Fortnum's attitude was affected by the announcement that Milanesi held convincing evidence deciding the case in favour of the Villa Cafaggiolo; his latest reference to the subject shows his belief in the statements put forth as to the extreme importance of the documents.

The first of the Milanesi documents now published by Sig. Guasti is the well-known letter addressed by I. F. Zeffi, "A di 26 di settembre, 1521," from Cafaggiolo to the "Spectabilis Viro Francisco da Empoli in Firenze," in which the writer mentions he has sent him "2 scodelle col copertorio" together with a scodello "a Marcantonio Ghondi et 4 vassetti a Giovanmaria, che glieli manda Lorenzo nostro patrono"; it also is stated that Charlo Aldobrandini's "stoviglie" is fired. This is the frequently quoted letter which Milanesi sent to the late Eugène Piot, who published it, in a French translation, in an article on the maiolica in the Spitzer Collection, which appeared in the *Gazette des Beaux-Arts*, November, 1881, whence it was copied by Fortnum.† It is the document whereof the original text is given by Dr. Malagola,‡ and which Sig. Guasti supposes

\* Malagola, 'Memorie Storiche sulle Maioliche di Faenza,' 1890, p. 149.  
† Fortnum, 'Maiolica,' 1896, p. 124.  
‡ Op. cit., p. 307.

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he copied from Piot's article, "dónde la trassero il Malagola ed altri."\* Seeing, however, that Dr. Malagola's book was published in 1880, it is rather difficult to understand how he could have taken the letter from an article which appeared a year later in a foreign journal. The next document in the Milanesi series is likewise from Zeffi to the same correspondent, wherein is written, "Da Charlo Aldobrandini aspecto j' lettera che mi avise come vuole le stoviglie, cioè [sic] con arme o senza arme"; it is dated from Cafaggiolo, August 18th, 1521. Then follows another (October 7th, 1521), in which there is a reference to 12 scodelle, 12 scodellini, 12 piattellini, 2 tazoni, and 2 piatti grandi, "Costonni L. 6, sol. 6." The next letter is addressed to "Domino Francesco da Empoli, in chasa di Pier Francesco de Medici in Firenze."

"Amicho charissimo. Nò vi maraviglia sed io non ò mandata la schrita, in però chredetti venire infia pochi di. Volevo chucere (cuocere) la fornacie; e tempi ci àno tenuti adietro: e volevo arechare el pano (panno) di charanucia [Pietro di Michele, detto Scaramuccia] e però sono sotato (sostato). Ditegli vi sarò inanzi charneciale (carnevale), overo inanzi ch' escha el mese, e porterogli chello gli ò promesso.

"Ora vi priego [sic] j servizio, gehrandioso, mi faciate una chopia come chervilla di scharamucia: e fatelo soscrivere.

"Se volete niente, avisateci. Fata a di 10 di febraio, 1521 (1522 stile com.).

per lo visto istefano di filippo  
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Following this is a letter from "Jacopo fattore a Cafaggiolo" (November 8th, 1522) asking Francesco da Empoli whether he will have his "vasella" with or without arms, and if the ornamentation is to be blue on a white ground. The next four documents are short extracts from letters to the same Francesco da Empoli, simply referring to the dispatch of pieces made at Cafaggiolo, the date of the last being June 14th, 1526. Finally comes a letter from a priest, Francesco Suasio, to the young Cosimo de' Medici, afterwards Duke of Florence, dated August 2nd, 1524. It is written from Trebbio, and contains an allusion to pottery sent by the priest, but no reference to Cafaggiolo. The explanatory notes by Sig. Guasti accompanying these documents point out that Giovanfrancesco Zeffi, or Zeffiri, was maestro di casa to Pierfrancesco de' Medici, and likewise to his son Lorenzino; he was a scholar and author of several learned works. Francesco da Empoli was the ministro of Pierfrancesco de' Medici at Florence. Lorenzo "nostro patrono" was the Lorenzino, the tyrannicide, who killed Duke Alessandro. The Cafaggiolo Medici of the early sixteenth century belonged to the branch of the family siding with the democratic party, even changing their names to Popolani. Respecting "istefano di filippo istoviglio in chafaggivo," he appears to be the father of the "Jacopo di Stefano vasellaio" mentioned in the document from the Carteggio Mediceo (dated 1566) cited by Cav. Baccini in his notice of the Villa Cafaggiolo.† He is likewise the Stefano who, with his brother Piero di Filippo da Montelupo, is included in the document discovered by Prof. Gustavo Uzielli, and published by him in the *Athenæum*.‡ The document relates to the suit between Pier Francesco di Lorenzo di Pier Francesco and Giovanni di Pier Francesco de' Medici, mentioning that the brothers Stefano and Piero had a "casa con una fornace da stoviglie dirosto posta in sulla piazza di Cafaggiolo"; it is dated January 14th, 1506. From researches made by Sig. Guasti at Monte Lupo it appears that the brothers Piero and Stefano probably removed from Monte Lupo to Cafaggiolo at the commencement of the sixteenth century, when it is suggested the maiolica fabric at the Villa was first established by Lorenzo di Pier Francesco

de' Medici. The supposition receives support from a letter of this same Lorenzo, from Florence, to the "Specta. et prudenti viro Ser Andreae de Bo..... [the rest illegible] amico honorando," at Siena, dated April 8th, 1491. The honoured friend is asked to send "una somma di cotesta terra bianca che adoperanno gli orciolai costi," from which it may be fairly inferred that Lorenzo was interested in a fabric of maiolica at Florence that was afterwards transferred to Cafaggiolo. Lorenzo died in 1503, hence the removal would have taken place before that date. The letter was found by Milanesi in the usual Carteggio Mediceo.

Making allowance for the florid terms in which these long-promised documents were announced, it must be confessed that, regarded as a contribution to the history of Italian ceramic art, they are disappointing. They practically add nothing to our previous knowledge of the subject, unless it is the fact that the ware made at the Villa was sometimes ornamented with heraldic devices, and consequently was more than the common domestic pottery suggested by Dr. Malagola. It might, therefore, have been supposed that Milanesi, having made his discovery, would at once have sent the documents to some artistic journal as a contribution to the then pending discussion, leaving their value to be decided by ceramists; for, however distinguished as an archivist, he possessed no equipment constituting him an authority in ceramic art. It now appears that the reason he declined giving the letters to the world was that he proposed making them the basis of a history of the Cafaggiolo maiolica. Fortunately for Milanesi's reputation, the intention was not accomplished, since there can be no reasonable doubt that the book would merely have added another to those so-called histories which, commencing with what M. Molinier justly designates "cet abominable manuel de Passeri,"\* have made the history of Italian maiolica a stalking-horse for the display of local patriotism and provincial antipathies. By claiming for Pesaro the maiolica of Diruta, Passeri misled succeeding Italian historians, who accepted his statements without question for more than a century. Milanesi would not, of course, have intentionally committed an error of this nature, but as he did not propose visiting the collections where the pieces signed Cafaggiolo are to be found, he would consequently have written about them at second hand, and it is these second-hand manuals, wherein the writers copy the mistakes of their predecessors, that are the bane of all scientific research relating to the history of the art.

The fundamental error of the school to which Milanesi belonged is the supposition that the history of Italian ceramic art can be written in a library; whereas, seeing that its history was not attempted until long after the art had fallen into decay, and that the known contemporary references to it are vague and uncertain, it is from the examination of the remaining specimens of the art, the study of their technique, their special qualities of design, together with the influences modifying that design, that the knowledge of their history can alone be obtained. They form the essential factors in the inquiry. The important question is not what former writers have said about maiolica, but what it can itself be induced to say respecting its genesis and inception. Hence it is with the spade, the pencil, and the apparatus of a chemical laboratory that the task has to be accomplished. It is the intelligent classification of the examples of the art which will henceforth constitute its veritable history. Of these examples nearly all the finer and more characteristic are now in foreign collections and museums. In South Kensington alone the materials for the history of the art are vastly in excess of what may be found in the whole of

Italy—above ground. Yet it is precisely these collections that the writers of the school referred to deem it unnecessary to consult and study—not from any lack of appreciation of the objects as works of art (a genuine love of art is inherent in the race), but because it is a recognized convention amongst themselves that their case is to be proved, and that of their opponents to be demolished, nowise by a reference to facts, but by the citation of authorities.

It has been more than once pointed out that if, instead of indulging in sterile polemics, the stalwarts on either side would take spade in hand and turn over the soil where the botteghe and furnaces formerly stood—not the inside of the Villa, since pottery from many sources may have been in use there—some remains of the ware produced at the fabric would almost certainly be found.\* "Wasters," the débris of ancient potteries, endure for ages, and those unearthed could then be compared with the maiolica bearing the Cafaggiolo signature. The work would have to be carried out under the direction of trained experts, but of these there is no scarcity in Italy. Scientific excavators, like, for instance, Dr. Paolo Orsi or Comm. Giacomo Boni, at the head of a small band of diggers, would, in all probability, definitely determine the question in a few days.

HENRY WALLIS.

#### THE RESTORATION OF THE ERCHTHEUM.

14, Gray's Inn Square, W.C., June 18th, 1902.

PROF. LAMBROS's 'Notes from Athens' and your remarks on same, published in a recent issue of your paper, invite consideration as to how far the Greeks are well advised in attempting any measure of restoration of the Erechtheum.

If there be real danger of the falling away of any portions of the structure at present standing it is, of course, desirable that these should be strengthened in the simplest and most straightforward manner possible. Apart from this, however, it is difficult to see what useful object can be served by building up fallen columns and re-erecting broken beams, the deficiencies being made good with new materials.

On looking into the details of the proposed restoration as described in Prof. Lambros's notes one finds that, as regards the north portico, the whole question hinges on a proposal to complete (?) the portico by replacing in position the fallen portions of the entablature and coffers. To enable this to be done the columns require to be strengthened and the broken lintel of the doorway bridged over with iron.

It is difficult to see what advantage is to be gained by this procedure. The building will be no less a ruin than before, and it is a great question whether the portico will gain in appearance or whether even its stability will be increased. New and obvious supports, alien to the original design, will be introduced, and new blocks of marble will be used to replace lost or broken pieces. These new blocks will always unduly assert themselves, as similar pieces do in the already partially restored Caryatide porch.

The use of iron (or steel) for supports and ties in the manner contemplated is much to be deprecated; absolute rigidity cannot be assured; even when encased with thin slabs of marble it will still be exposed to the action of the atmosphere, which sooner or later will have considerable deleterious effect upon it; its life also is comparatively limited. Where metal supports

\* Two fragments of a scodella and a plate found inside the Villa are given by Prof. F. Argnani in his beautifully illustrated volume 'Le Ceramiche e Maioliche Faentine,' 1889, plate xvi, figs. 5 and 7. Prof. Argnani points out the similarity of the ornament to examples of Faentine ware shown on the same plate. The affinity of style may possibly be explained by the suggestion put forth by Fortnum, that the Cafaggiolo pottery was painted by artists from the school of Faenza. Instead, however, of discussing possibilities, it would seem that the simplest way to settle the question would be to analyze the "body" of the fragments, and likewise that of others from the pottery outside the Villa, and then compare the results.

\* Op. cit., p. 102.

† Baccini, 'Le Ville Medicee,' 1897.

‡ *Athenæum*, N. 3, 3765, December 23rd, 1899.

\* Molinier, 'La Céramique Italienne au XV<sup>e</sup> Siècle,' 1888.

are necessary for purposes of preservation of a fabric such as this they should be entirely enclosed in concrete and made to look exactly what they are—viz., modern expedients. Where ordinary ties or cramps are required they should be of bronze or gunmetal, and even then used as sparingly as possible.

With regard to the replacing in position of the fallen stones belonging to the later western façade of the temple, the question arises, What benefit is to be derived from so doing? It is obvious that the rebuilding will always appear more or less of a patchwork; it is doubtful if it will in any measure act as a tie between the north portico and the Caryatide porch; and it will certainly be liable to be again blown down unless special and probably unsightly precautions are taken against this danger by providing lateral supports of the nature of buttresses on either the outer or inner face of the wall.

The fallen stones, whether of the north portico or western façade, can, it seems to me, be carefully preserved on the ground where they at present lie, and they are certainly as useful there for the purposes of archaeological study.

Short of practically rebuilding it, which Heaven forefend, the Erechtheum must always remain a ruin, hence it is reasonable to suggest that only such repairs as are actually necessary for the purpose of preserving the portions of it still standing should be undertaken at all. I venture to think that the works the Greeks now propose doing are a good deal in excess of what is requisite for this purpose, and therefore invite the fullest and most careful consideration from all those who are interested in the proper preservation of the fine examples of Greek architecture which still exist.

ROBT. WEIR SCHULTZ.

#### SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 21st inst. the following. Drawings: D. Cox, A Landscape, with ruins, cattle, and figures, 63*l.* Birket Foster, A River Scene, 73*l.* S. Prout, A View on the Rhine, 50*l.* Pictures: G. G. Bullock, A Brace of Pheasants, and J. Holland, A View in Venice, 19*l.* J. J. Henner, A Nymph reclining by the Edge of a Pool, 220*l.* T. Rousseau, A Forest Scene, with stag at a pool, 115*l.* Rosa Bonheur, A Pet Dog on a Sofa, 173*l.*

#### Fine-Art Gossipy.

THE Fine-Arts Committee of the Ville de Paris have drawn up their list of acquisitions at the two Salons of the present year. These purchases include about fifteen pictures and five pieces of sculpture. Among the former mention may be made of '1848,' by Jean Paul Laurens; 'Douce Harmonie,' by Delacroix; 'Messe Basse en Bretagne,' by Cottet; 'Les Quêteuses,' by Lucien Simon; 'Trois Amis,' by Jean Veber; Dutch interior, by Benoit-Levy; an example each of Désiré Lucas and Jeanniot, &c. The 'Meissonier à Cheval,' by M. J. Froment-Meurice, is one of the most desirable acquisitions in the section of sculpture. The Corporation of the City of London might take a hint from the City of Paris.

MESSRS. VIRTUE & Co. have sent us 'Westminster Abbey,' an original etching by Mr. Axel Hermann Haig, of which one hundred proofs, on Japan paper, have been signed by the artist, and are now ready. We like this work much better than the last we saw of Mr. Haig's. He does not force points unduly in the details, and it may be accepted as a good view of the interior of the Abbey, though we do not like the visitors who occupy the centre of the scheme.

THE collection of engravings of the late Mr. Lewis Loyd, of 20, Hyde Park Gardens, which Messrs. Sotheby, Wilkinson & Hodge will sell on Monday, July 7th, and following day, is the

choicest series in line which has come up for sale for many years. Nearly all the examples in this collection are brilliant impressions in perfect state of preservation. The Raffaelle Morgens are exceptionally fine. 'The Last Supper,' after Leonardo da Vinci, and 'Aurora with Apollo and the Hours,' after Guido, are both represented by first and second states. The Rembrandts include an early impression of the second state of "The Hundred Guilder Piece," a third state of the portrait of Coppenol, and a second of Clement de Jonge. J. G. Wille and William Woollett are each represented by a long and important series.

OTTO ERKMANN, professor at the Berlin Kunstmuseum, whose death took place recently in his thirty-seventh year, was one of the most talented of the German decorative painters, and his designs showed both delicacy of conception and skill in execution.

The death is also announced of the painter Friedrich Schärschmidt, the keeper of the Kunstabteilung at Stuttgart.

NEXT Tuesday, at the annual meeting of the Society for the Promotion of Hellenic Studies, Mr. Arthur Evans and the Director of the British School at Athens will speak on excavations in Crete.

An Exhibition of Antiquities found by Prof. Petrie at Abydos and Drs. Grenfell and Hunt in the Fayum and El Hibeh will be on view at University College, Gower Street, from July 1st to 26th.

A TOMB lately opened near Eretria belonging to the third century B.C. was filled with the usual gifts to the dead, such as painted vases, personal ornaments, &c. The most important of all these articles is a diadem which encircled the hair of the dead. It consists of a narrow band of gold, bearing in its centre a head of Melpomene in relief. The relief had been fastened to the diadem with four nails, and was found to conceal the earlier and original ornament of the diadem, a head of Pan. It may be assumed, therefore, that in that epoch such ornaments were not invariably made for the dead, and that in this case the kinsfolk had bought and utilized a second-hand diadem, but, regarding Pan as unfit for their purpose, had substituted Melpomene in its stead.

#### MUSIC

##### THE WEEK.

QUEEN'S HALL.—Herr Nikisch's Orchestral Concert.  
ALBERT HALL.—Madame Albani's Concert.  
QUEEN'S HALL.—Herr Josef Hofmann's Pianoforte Recital.

THE programme of Herr Nikisch's second orchestral concert on the 20th inst. opened with Weber's 'Freischütz' Overture. There were subtle interchanges of light and shade and vivid contrasts of *tempo*, while throughout there were just the passion and the poetry which the music demands. Again, in the 'Götterdämmerung' March the conductor displayed his full strength; it was an impressive performance. In Schubert's Symphony in C the effect produced was not so vivid. The composer's life was very short, but his art in this and other works was very long. Only a Schubert enthusiast, like Mr. Manns, can really make us forget the length, which Schumann was pleased to call "heavenly." Herr Nikisch interpreted the music with all due skill and refinement, yet it did not seem to appeal to him with the same power and intensity as that of Weber, Wagner, or Tschaikowsky, in which the dramatic element prevails; there was calculation rather than inspiration in his beat. The programme included a Suite for strings bearing the joint names Bach-

Bachrich. It is no use objecting to transcriptions, least of all when Bach is concerned, for he himself indulged in that kind of thing. Each transcription must be judged on its own merits. Here we have three movements selected from Bach's suites Nos. 6 and 3 for violin alone. We recognize the skill, and, we may add, the modesty displayed therein, but the music seems to lose in lightness, charm, and latent power.

Madame Albani gave a concert at the Albert Hall on Saturday afternoon, with a large orchestra under the able direction of Mr. George Riseley. A Coronation March, 'Ethiopia saluting the Colours,' by Mr. Coleridge-Taylor, was performed. It was 'composed expressly for this concert,' and we know the general fate of such music. We fear that this march will prove no exception. The thematic material is not strong, though at times taking, perhaps, in a popular sense, while the treatment does not tend to hide its lack of originality. It is scarcely fair, however, to criticize a mere *pièce d'occasion*. Whatever may be its shortcomings, the music makes us feel that Mr. Taylor has power in him which sooner or later will reveal itself. The composer of 'Hiawatha' is after all only at the beginning, not at the end of his career. The programme included a new song, 'Land of Hope and Glory,' words by Mr. Arthur C. Benson, music by Dr. Elgar, the latter based on the broad theme of his March in D. It was sung by Madame Clara Butt, who was in splendid voice. Madame Albani sang songs by Mozart and Massenet with her usual skill and artistic refinement. The other vocalists were Mr. Santley, who was received with special enthusiasm, and Mr. Kennerley Rumford. The fine Riseley male-voice choir was heard in choruses by Mendelssohn and Gernsheim, and in Grieg's 'Landerkennung' for bass and male choir. The concert opened with the 'Meistersinger' Overture, and closed with Gounod's March from 'La Reine de Saba.' It was a successful concert, and there was a very large audience.

Herr Josef Hofmann gave another piano-forte recital at Queen's Hall on Monday afternoon. One is apt to compare one pianist with another, irrespective of age and therefore experience. A rough-and-ready criticism, recording the impression of the moment, is well enough in its way—is, in fact, all that one can offer. Time is too short and space too valuable minutely to study the actual achievements, the future prospects, and the exact relative merits of each of the numerous pianists who present themselves before the public. Hofmann has intelligence, and as regards technique is admirably equipped. At present he shines especially in virtuoso music, but his thoughtful and expressive renderings of Mozart's delicate Rondo in A minor and of two Rhapsodies of Brahms showed artistic qualities which in time ought to bear good fruit. He is only just out of his teens.

##### Musical Gossipy.

A VOCAL recital was given at St. James's Hall on Friday evening of last week by Miss Marie Brema. This accomplished singer was associated with Miss Rose Ettinger, Mr. John Coates, and Mr. Francis Braun in a careful and intelligent performance of Brahms's 'Liebes-

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lieder,' but their voices did not blend well, the bass being not sufficiently robust. The quartet 'Nein, es ist nicht ausgekommen,' was sung with great spirit, and Mr. Coates's phrasing of 'Nicht wandle, mein Licht,' was artistic and pleasing. Miss Brema's songs included the expressive 'Du siehst mich an,' by K. F. Curschmann, Schubert's 'Gretchen am Spinnrade,' and Schumann's 'In's Freie,' all of which were interpreted with vocal skill, insight, and breadth of style. She also sang pieces by Brückler, Amherst Webber, and Maude V. White.

The Bristol Musical Festival will be held at the Colston Hall, October 8th to 11th, under the conductorship of Mr. George Riseley. A first festival performance will be given of Dr. Horatio Parker's dramatic oratorio 'St. Christopher,' under the composer's direction; a song cycle for voice and pianoforte by Mr. J. L. Roekel, words by Frederick E. Weatherly, will be produced for the first time; and Mr. S. Coleridge-Taylor will conduct his scenes from the 'Song of Hiawatha.' Dr. Grieg will conduct his dramatic poem 'Bergliot' (with Mrs. Brown Potter as reciter), his 'In Autumn' Overture, and his 'Landerkennung' for baritone solo, male chorus, and orchestra. The principal vocalists will be Mesdames Albani and Clara Butt, and Messrs. William Green and Andrew Black. The solo instrumentalists will be Messrs. Paderewski and Leonard Borwick.

Mr. SAMUEL BUTLER, to whom we refer elsewhere, was an expert musician, and, in collaboration with his friend Mr. H. Festing Jones, he published a cantata, 'Narcissus,' the words of which were an amusing parody of an eighteenth-century libretto, while the music—though Mr. Butler himself would never admit that its pretensions were not serious—appeared to his friends to be a no less humorous parody of the more salient characteristics of Handel's style. In his later years he was occupied upon an oratorio on the subject of Ulysses, which, indeed, first drew him to a close study of the *Odyssey*, and he used to profess himself prouder of a certain chorus written upon a Handelian ground-bass than of any of his literary triumphs. But in this, as in many other things, he hardly expected, or perhaps even desired, to be taken literally.

PETRO CESARI, musician, and author of 'Storia della Musica raccontata ai Giovani Musicisti,' has died suddenly; he was sixty-six years old.

THE death is announced of Ferdinand Jäger, Court opera singer at Vienna, in his sixty-third year. He was the impersonator of Siegfried when the 'Ring' was first produced at Berlin.

## Drama

### THE WEEK.

VICTORIA HALL, BAYSWATER.—'Monna Vanna,' Pièce en Trois Actes. Par Maurice Maeterlinck.

THE conditions under which 'Monna Vanna,' the latest work of M. Maeterlinck, was produced in London are prohibitive of any attempt to pronounce upon its dramatic possibilities. In answer to the condemnation of the Censure, a Maeterlinck Society was formed on the instant, the only building obtainable was engaged, and a private performance of the piece which the Censure had prohibited was given almost at the hour for which the original had been advertised at the Novelty. So small was the stage that the idea of scenery had better have been abandoned, the *entr'actes* were necessarily long, and the performance consequently did not close until an hour to which the majority of the audience could not stay. On a level

floor, moreover, the effect of what is known as the "matinée hat" was such that no craning on the part of the spectator allowed him to perceive what was progressing on the stage. Whatever may be the individual estimate upon the merits of 'Monna Vanna' as literature and drama, it requires the bat eyes of the Censor to be blind to its high-mindedness and the exquisite sense of feminine purity with which it is charged. These things were not adequately conveyed by the actors of the Théâtre de l'Œuvre, by whom the piece was first given at the Nouveau Théâtre on May 17th, and who still constitute its exponents. Much of the fragrance of the delightful second act seems lost when Monna Vanna, recognizing in her supposed arch-enemy and violator a friend, indulges with him in amical caresses, and drops her hand on his shoulder as she was wont to do in their childish intimacy. We are the bolder in saying this since the relations of the pair are distinctly defined in the play, and an indescribably better effect would be produced if the actors would confine themselves to what is indicated or stated in the stage directions. For the rest, the performance generally, so far as it could be seen through existing conditions, was good, and Madame Leblanc as Monna Vanna, M. Jean Froment as Guido Colonna, M. Lugné-Poë as Marco Colonna, and M. Darmont as Prinzivalle were excellent. When, towards the close of the first act, Madame Leblanc came on and expressed her readiness to carry out the cruel contract her acting was superb. In the later scenes recollections of Madame Bernhardt were suggested.

Of the motive of 'Monna Vanna' we can give but slight indication. The action passes in Pisa at the close of the fifteenth century, presumably in 1498, when Pisa, as the ally of Venice, was besieged by the Florentines. Pisa is incapable of further resistance, the last shot has been fired, the last ration consumed, the citizens fight for the grass in the streets, and there is a breach through which a flock of sheep may enter. The order, moreover, has gone forth from the Florentine seigneurie "Delenda est Pisa." In the opening action Marco Colonna, the father of Guido Colonna, the governor, arrives from the Florentine camp, bringing from Prinzivalle, a mercenary, the captain of the besiegers, the terms on which the city shall be spared and put in a condition to resist further aggression. These are that Giovanna, the wife of Guido, shall enter the tent of Prinzivalle alone and attired as Godiva when she rode through the streets of Coventry. With the wisdom of age Marco counsels that it is better that one should perish rather than an entire people should be destroyed. Guido breathes forth complainings and threatenings. With rare moderation the city fathers leave the matter to the decision of Monna Vanna, who, with a huge pity for the people, decides to fulfil the conditions. In the second act, accordingly, she arrives in the tent of Prinzivalle, who, unknown to her, is a boyish lover. Beneath an enveloping cloak she has nothing but her sandals. Calmly she proffers herself to Prinzivalle, who is overwhelmed by pity for her magnanimity and devotion. The attitude of the master is abandoned for that of the suppliant, and the heroine learns with surprise and pleasure

that Prinzivalle is her former lover. We will proceed no further with the story except by saying that the Florentine captain, guilty of treason against the Republic and condemned to death, takes refuge in the rescued Pisa. Guido refuses belief in the tale that is told him, and condemns the fugitive to death. Recognizing the difference between pure love and perfect trust as exemplified in her saviour, and cruelty and jealousy as exhibited by her husband, Monna Vanna saves by a pious lie the life of her companion and chooses to share his exile. No attempt has been made to do justice to the many fine, delicate, and poetical touches in the play, or even to the conception of the characters. Without being a masterpiece or possessing any great dramatic grip, the work is considerable as literature, and abounds in imagination. That it should beget any opposition is inconceivable, unless we accept what seems the only possible explanation, that, having regard to the class of pieces produced ordinarily by the Théâtre de l'Œuvre, the work has been condemned unread. The interdict pronounced upon it is less of an affront to M. Maeterlinck than to English intelligence.

### TWO ACTRESSES.

*Ellen Terry and her Sisters.* By T. Edgar Pemberton. (Pearson.)—The system on which Mr. Pemberton proceeds in producing successive lives of actors partakes of book-making, but is not otherwise condemnable. Depending for his facts upon existing records, chiefly journalistic, or upon such further information as is supplied him by his subject, he draws, as a rule, the critical estimate of performances from periodicals of established authority. This plan seems destructive of complete critical independence, but is convenient and even customary. It has been urged against memoirs such as the present that they are constrainedly eulogistic. That is in itself scarcely a drawback from the enjoyment of the reader who knows that the biographies of people still living are generally sustained panegyrics. As an earnest appreciator of the stage, however, Mr. Pemberton pours a flood of warm and not too discriminating eulogy upon most of those he is called upon to notice. With what he has to say concerning the four sisters with whom he is principally concerned all will concur. In varying degrees Kate, Ellen, Marion, and Florence Terry have contributed to the enjoyment of the playgoer and the reputation of our stage, while one of them at least has been endowed with a temperament and personality which few who have come under the spell will forget. Mr. Pemberton is not always scrupulously correct, and we are able in one or two instances, from personal knowledge, to correct statements in which he has been misled by inexact information. Miss Ellen Terry made her earliest appearance in London as grown actress at the Royalty, first so called by Miss Fanny Kelly, but originally named Miss Kelly's Theatre. This became in time the Soho Theatre, and was renamed the New Royalty by Albina de Rhona, an actress and dancer, who opened it with an anonymous adaptation from a story of Eugène Sue, entitled 'Atar-Gull.' In this Miss Terry played, as is said, a young girl called Clementine, who, under conditions other than those mentioned, bursts on to the stage enfolded in the coils of a serpent. So far from making, as is averred, many people laugh, it inspired a feeling of indescribable excitement—women being carried out in hysterics from the boxes. Oscar Byrn[e] was the correct name of Miss Terry's "earnest, but exacting dancing-master." Musset says of a woman that she is *blonde comme les blés*, and

not *comme le ble*. Isleworth is the name of the parish in which Henry Howe long resided. "Princes of Coma" is a suggestive substitution for Princes of Como. Helen Faust was Lady Martin, not Lady Theodore Martin. In dealing with domestic details Mr. Pemberton is discreet and reticent. Superfluously strong language is employed when the signs of disapproval manifested on the first production at the Lyceum of "Twelfth Night," on July 8th, 1884, are described as "the blatant vulgarity of a disreputable gang of foul first-nighters." The memoir is graced with some new and attractive portraits and with few characteristic notes of Miss Terry. It constitutes agreeable reading and will serve as a temporary record. Whether a full biography will ever be requisite, who shall say? In the case of the lives of those whose principal occupation is histrionic the need for any illumination beyond that of the footlights is not immediately evident.

*Life on the Stage: my Personal Experiences and Recollections*, by Clara Morris (Isbister & Co.), is the story of an actress of merit whom Americans have compared with Aimée Desclée and Rose Chéri in the past, and Mlle. Jane Hading, Mrs. Kendal, and sometimes Madame Bernhardt in the present. Though a Canadian by birth—she was born in Ontario—she has declined to seek an English reputation; and though she is now well known from Wisconsin to Texas, and from Maine to San Francisco, she has never, we believe, played under the English flag. Her reputation was established at the Fifth Avenue Theatre, New York, under Augustin Daly. Modest in her self-estimate, highly nervous in temperament, and appreciative of others beyond the wont of those of her craft, Miss Morris has never been reticent as to her early struggles, and has allowed much to escape her concerning her diffidence and slow progress during her early life in Cincinnati, Cleveland, Louisville, and other cities of what a generation ago was called the West. She has now published what is in fact an autobiography, which, without adding much to our knowledge of her artistic career, constitutes one of the pleasantest and most readable books of theatrical recollections that England or America has seen. The one drawback of which Englishmen have to complain is that many of the characters with whom Miss Morris deals are unknown to them. Some of the most obscure, however, have claims of a sort upon recognition, while the more important—the Booths, Forrests, Wallacks, Charles Keans, Davenports, Sotherns, Fechters, Lawrence Barretts, &c.—are well known on both sides of the Atlantic. Among Miss Morris's associates at the Fifth Avenue Theatre were Mrs. Gilbert, James Lewis, and other members of the Daly Company, while among her early companions we find Mrs. Wilkins, the wife, or widow rather, of Serjeant Wilkins, a man once well known in London society. Accident was in part responsible for her coming to the front. So unassertive was she that she played, while still a child, parts so important as Gertrude in "Hamlet" and Emilia in "Othello" with no addition to her miserable pay. In characters such as these she supported star actors like Charles Kean, Edwin Booth, and others, most of whom were too self-absorbed to pay much attention to the quaint, weird, bright-eyed, chaste, loyal little genius who was their temporary associate. Wind of her achievements reached the Eastern cities, and McKee Rankin wrote to D. H. Harkins at the Broadway: "There's a woman in Cleveland who's the greatest actress in this country; telegraph for her." Harkins did so, but loyalty to engagements previously made prevented her from accepting the offer which he made. Miss Morris does not herself mention this testimony to her merits, not the only one paid her before she reached New York. That she found her way ultimately to Daly's was owing to a suggestion of Mr. James

Lewis, who, however, seems to have been far from foreseeing the future in store for her. Her record of her successive conquests, and the manner in which she subjugated the New York public, constitutes interesting reading. Daly she appears to have regarded with devotion as her introducer and sponsor. How far he was disinterested is shown by the fact that he gave her a miserable salary, beguiling her with promises that were never kept, and urging her when one of the most popular of actresses to take a third of the money to which she was entitled, and trust to him to make it up to her. Her first great success in New York was as Anne Sylvester in Wilkie Collins's "Man and Wife," a part that came to her by chance, since she had been engaged for Mrs. Glenarm in the same piece. One triumph trod on the heels of another, and her performance (April 2nd, 1872) of Cora in "L'Article 47" of Belot established her reputation in America and impassioned the New York public. It is needless to go through her principal parts. Among them were Lady Macbeth, Evadne, and Jane Shore in what may be regarded as the classic repertory. Better remembered are, however, Camille ("Marguerite Gautier"), Miss Multon (Lady Isabel Carlyle) in "East Lynne," Leah in "Leah the Forsaken," Mercy Merrick in "The New Magdalene," and Jane Eyre. We have dealt rather with the career, all but unknown in England, of a fine actress than with Miss Morris's records of her experiences. These latter are, however, full of sprightliness and vivacity, and the book is more readable, as well as far more trustworthy, than most works of its class. We should have been thankful for an index, though such in the case of theatrical memoirs or recollections is not often supplied.

#### Dramatic Gossipy.

MADAME BERNHARDT'S season at the Garrick ends to-night, and the house will pass on Monday into the hands of M. Coquelin, whose reappearance will be made as Cyrano de Bergerac. Since her performance of Francesca da Rimini Madame Bernhardt has been seen in no novelty. In her presentation of Phèdre, Frou-Frou, La Tosca, and other characters she has been at her best, and her engagement has been prodigal of delight to the lovers of French acting.

MADAME CHARLOTTE WIEHE has taken possession of the St. George's Hall, and has appeared as Vivette, the dancer, in "La Main," by Henry Bérény, a Hungarian author and musician, and "Colombe," adapted from Eric Khorn by M. Jean Thorel. Other one-act pieces in which the company of the little Parisian Théâtre des Capucines took part were given. As "La Main" is the great attraction, the management was ill advised in deferring it till the end of a long programme.

ACCORDING to Mr. Tree's present arrangements—which are, however, subject to change—Mr. Hall Caine's "Eternal City" will in the autumn season take precedence of "Richard II."

"QUALITY STREET," the comedy of Mr. J. M. Barrie in which Miss Maude Adams made a great success in America, is to be the autumn novelty at the Vaudeville, at which the summer season is now over. Miss Ellaline Terriss will play the heroine.

A POETIC play by Sir Lewis Morris is promised by Miss Olga Nethersole on her return from her autumn tour.

MRS. JOHN WOOD, who has been long absent from the stage, is announced to reappear in the autumn drama at Drury Lane, which is in the hands of Mr. Cecil Raleigh.

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